

# The Musical Times

AND SINGING-CLASS CIRCULAR

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## THE NEW COPYRIGHT BILL

In our issue for December we published, at the request of Messrs. Novello, a declaration of their policy and practice with regard to the right of performing music of which they own the copyright. This declaration was written before November 22, when the Musical Copyright Bill, 1929, passed its second reading and its proposals suddenly loomed before the musical world as an ominous and very real threat. The appearance of the declaration during the first stages of the public protest against the Bill was fortuitous and in no way embodies or implies an opinion on the subject of the Bill.

The Bill is concerned with principles that are not touched upon in Messrs. Novello's declaration. It is (1) unjust, in that it deprives composers of the right to make terms for the use of their works; (2) nonsensical, in that it makes no distinction in value between a short piece of dance music and an oratorio or an opera; (3) a breach of international faith, in that it infringes the Berne Convention, to which England was a signatory.

Messrs. Novello associate themselves, therefore, with the criticisms of the Bill that have lately appeared in the press. From these we quote two typical passages. The first is from the report in *The Times* for December 11 of a meeting of composers, by whom it was resolved:

'That the meeting regarded the provisions of the Bill with indignation and dismay; that it would inflict a deplorable injustice on the composer and a serious blow to the future of music in the country; that it struck directly and ruthlessly at the composer's right to freedom of contract; and while depriving him of the protection of his full copyright in foreign countries would conserve it to foreign music performed or sold in this country.'

The second quotation is from a letter that appeared in *The Times* for December 16 over the signatures of Granville Bantock, Arnold Bax, Frederick Delius, Edward German, Gustav Holst, John B. McEwen, and R. Vaughan Williams:

'At present, by contract and arrangement, a composer may dispose of three rights in his work—more or less valuable:

- (1) Making or printing copies which can be sold.
- (2) Mechanical rights—the reproduction of his work by means of gramophones, &c.
- (3) Performing rights—by means of which he can be paid a fee for each public performance of his work

'The last right is the only one of any substantial value at the present time. In the new Bill the performing right of each piece of music may be purchased on demand, but a moment's thought will show that no price can be fixed to cover the performing right in perpetuity. For the purchase of one copy is a single transaction; but the purchase of the performing rights, the value of which may vary according to the number of performances, is a series of transactions. Any fee for performing rights assessed in this manner is therefore impossible. The fee (2*d.*) suggested by the promoters of the Bill is not only grossly unfair in principle, but an insult to British composers in particular, and by implication to the whole of the musical profession generally.

'The falling off in the sale of sheet-music has reduced the royalties obtainable under this head to vanishing point; the mechanical rights have always been calculated on such a scale that, except in the case of popular music, they have been negligible; and now performing rights are to be dealt with in such a way that they will not only amount to nothing appreciable, but will still further (if this is possible) reduce the sale of sheet-music and mechanical reproductions.

'Wealthy commercial concerns, which earn large profits for their proprietors, under this proposed Bill would be able to maintain and add to the attraction of the entertainments and programmes which earn these profits by meeting once and for all this beggarly sum of 2*d.* for each copy purchased. So that if a composer produces a work which is included in the repertory of a fashionable hotel and is played once a week, his remuneration will be for the first year one fifty-second part of 2*d.*, and he will receive nothing at all for any subsequent performances.

'The international aspects of the results of this Bill seem never to have been considered by its promoters; and yet, from one point of view, these will be almost as important as the disorganization and cancellation of native musical activity.

'What is urgently needed is a reconsideration of the composer's rights in the handling of his work. The interest of the composer, who is never adequately equipped for the battle with commercial interests, should be safeguarded, so that a Bill, such as the present one, founded on crass ignorance, should never again be possible.'

At the time of writing the Bill is in the hands of a Select Committee, by whom it will probably be materially altered. But even if it is dropped altogether—and nothing short of that could eliminate all its harmfulness—there will still remain the disquieting knowledge that such ill-considered legislation can nowadays be not only proposed but seriously discussed.

## DR. W. G. WHITTAKER

One of the most important musical appointments in recent years is that of Dr. W. G. Whittaker to the post of first Principal of the Scottish National Academy of Music, and first Professor of the new Gardiner Chair of Music at Glasgow University. Both the Academy and the University are to be congratulated on having secured the services of one who on all hands is acknowledged to be among the leading personalities in British music to-day.

Dr. Whittaker is a native of Newcastle-on-Tyne, where he has for many years done outstanding work as a choral trainer and conductor. The most notable of his choral activities, however, is the founding and development of the Newcastle Bach Choir, a small body of enthusiasts got together for the purpose of performing Bach's Cantatas with vocal and instrumental forces corresponding as nearly as possible with those for which the works were written. During the fourteen years of its existence the choir has sung about seventy cantatas, and (frequently) all the motets, the two Passions, and the B minor Mass. The work of the Choir, however, is not confined to Bach. It has also performed works by seventy British composers, ranging from Taverner to the younger men of to-day. It gave the first complete performance of Byrd's 'Great Service' in 1924, singing the work at Newcastle and subsequently in London (St. Margaret's, Westminster) during a three-days' Festival given by the Choir; and among the many fine and out-of-the-way compositions it has sung must be mentioned the Forty-part Motet of Tallis. (In the *Musical Times* of July, 1929, we gave some details of the labour involved in this performance.) In 1928, Dr. Whittaker and the Choir toured Germany, winning high praise for their enterprising programmes and skilful singing. The whole history of the Choir, in fact, is summed up in that word 'enterprising.'

(Readers may be interested to learn that the Choir consists of forty-eight—six first-sopranos, six seconds, and so on throughout. At concerts only five singers from each of the eight sections take part, the choice depending on attendance at rehearsals.)

As a composer Dr. Whittaker has to his credit a good deal of music of strong individuality. He is best known, however, by his folk-song arrangements, which are so original in conception and technique that they deserve to rank as creations rather than as transcriptions. As editor his activities have inevitably been concerned mainly with Bach, but he has worked also in many other fields, chiefly educational.

The Competition Festival movement has served as a medium through which performers and audiences all over Great Britain have benefited from his unique gifts as choral trainer and his enthusiasm and high ideals as musician.

One of the frankest and most exacting judges, he is also one of the kindest and best liked.

The Glasgow appointments bring to the cause of musical education in Scotland one of England's very best—a fine musician, an indefatigable worker, and an all-round good fellow.

## TYPES OF MUSICAL OUTLOOK

BY LEONID SABANEEV

Music has been called the international language of the soul's emotions, but I doubt this definition is entirely adequate. More than any other art music may be described as the language of the national soul, the voice of the race. Its general features may be fully comprehended by the foreigner, the man of different anthropological make-up, but its most essential qualities are hidden from him.

That such is the case in regard to the music of exotic cultures we Europeans know very well. The music of the East, of the Japanese or of some oceanic tribe, the musical language of the exotics, may excite our interest and curiosity, even our enthusiasm, but it will never attain to the level of a language of the soul. So far as the European is concerned, he may appreciate its piquant æsthetic attire, but its real nature will always be outside his experience. When, as in our day, a culture is approaching its decline, when in the racial mass there are signs of a return to savagery, these exotic moods are particularly frequent. They indicate a natural modulation, so to speak, to the barbarism awaiting the exhausted and moribund culture of the race.

The difference in the outlook of the national music of European countries is more subtle and not directly evident, but the attentive observer will find that the reception of music varies greatly. We see (and this is especially evident just now) that German music is absolutely foreign to the French musical sense, and vice-versa; that, on the other hand, the musical languages of the Scandinavians and the Germans are almost identical—they speak dialects of a common tongue, as it were. We see, further, that the music of Italy is still received with comparative ease in Southern France, which resembles Italy racially and climatically, but that it is foreign to the northern Frenchman. It is almost as foreign to the German musician's outlook, but is nearer to it than French music. As for Russian music, it has essentially far more kinship with the German school and is quite alien to the French, although, as I have pointed out in one of my articles ('European Influences on Russian Music'), the French musical culture had a pre-eminent influence on the form of Russian music, whilst German music has nearly always been felt to be foreign and hostile.

My chief purpose in this article is to demonstrate the differences in the outlook of the

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French, German, and Russian musical cultures. Many consider that Russian culture is, on the whole, of a non-European type, particularly the musical section of it, and in France especially the trivial opinion is current that Russian music has an agreeable barbaric flavour; in the main, however, this music is not regarded as worthy of serious attention. This aloofness is natural to the French genius, which in music is more pictorial than psychological, and in which the musical Gothicism of the feeling and the romanticism of the emotion have long become things of the past. The French outlook relishes the exoticism of Russian music, and is perplexed by the endlessness and extravagance of the musical genius of Germany, which it fears and hates, even when it tries to show a love for it. There is nothing more contradictory than Wagner and France; no Frenchman is ever able with his psychical gropings to feel all the grandiosity of the Bayreuth genius. The latter is indigestible by the French musical stomach—the dish is too rich, and there is too much meat in it. The Frenchman must have his 'salade musicale.' (I apologise for these culinary similes, but they are often helpful in explaining things.) Stravinsky's music, on the other hand, has proved to be quite suited to the French digestion; it is a genuine 'salade russe,' containing the usual European ingredients together with the indispensable Russian additions.

The reason for the imperfect comprehension of foreign music is to be found in the fact that a composer whose works are recognised and who is regarded as an absolute genius by a country other than his own (as Wagner is in France), on the whole is not appreciated in that country for his essential qualities, but for his secondary characteristics, of which he himself and his compatriots may be unaware or which may even be distasteful to them. Again I cite Wagner as an example. France and Italy acknowledge him and bow down before his genius, nevertheless they do not understand him at all; their admiration is not given to the qualities which make him great, but to those secondary attributes which happen to please the national Romano-Gallic taste. The French love for Wagner differs from that of his native Germany, and of Russia (a country which at times has an affinity with him). France accepts Wagner as an illustrator, a painter, but the French consciousness entirely misses his gigantic contours and his emotion; the anti-romantic French spirit regards the latter as a defect, as a want of taste.

Conversely, we see that the creations of a genius such as Debussy find no psychological response in Germany. The German agrees with that typical German, Weingartner, that this is 'invertibrate' music; it is not the musical food to which the German, wholly immersed in the musical element, is accustomed, but a sort

of supplementary dish, a sweet or dessert, and moreover, in his view, not a very tasty one. Opinions also differ on the subject of mastery—a sphere which would seem to be beyond dispute. The mastery of Wagner, Bruckner, and Reger is absolutely incomprehensible to the Frenchman, who is as sincere in his belief that Brahms and Wagner are lacking in form and taste as the German in his idea that Debussy is invertibrate and weak in technique. These divergences reveal the fundamental type of the racial or national taste, which, as we see, varies essentially with various nationalities, with the Italian, the Frenchman, the German, the Russian, and the Jew. Sometimes these tastes intersect one another, but the genius recognised by one is often, quite sincerely, rejected by the others.

In the Germanic realm of taste there is a strong racial resemblance between the great musical geniuses such as Bach, Beethoven, Schumann, Wagner, Weber, Brahms, Bruckner, and Richard Strauss. They form a single world. From this galaxy the Romano-Gallic musical outlook selects hardly any save Schumann and Wagner—they are always the more refined and at times the most subtle—and, rather on account of tradition than owing to any profound inward feeling, Bach and Beethoven. As a rule the Frenchman is by nature a painter, the modern Hellene, a man who has no abstract ideas and who exhausted the other-worldliness of the Gothic five hundred years ago. He is far less sensitive to music and is less interested in it; it leaves him comparatively indifferent, and he can always do without it; whereas the German, who sometimes amazes us by his clumsiness in the plastic and pictorial arts, is a great musician in his soul. Graphic art is concerned with form; it is objective art, and contains within itself the antithesis of music. The musicality of France has been entirely moulded into speech, into the great and subtle French language, and no place has been left for music. Nobody has found time to express his astonishment at the remarkable fact that in a land such as France, with its vast and ancient culture, there are so few national composers, and, furthermore, that so many of these are foreigners and new-comers. Meyerbeer, Halévy, Bizet, and others, right down to Milhaud, are Jews; Gluck, a Slav; and Lully, an Italian. Just as the genius of Attica was expressed in the concrete forms of statue and temple, so the genius of France is poured out in painting and language.

The French and the German cultures are in some respects equally incomprehensible to us Russians, but it is quite evident to me that our music is nearer to the German in its essential nature, and to the French in its form. I am by no means a believer in the Russian exoticism and Orientalism—a paltry theory based on a thorough ignorance of anthropology and ethnography. The Slavs are a wholly European

nation, and the history of the Slav (Russo-Polish) culture is the history of Europe. It is true that Russia was specifically and strongly influenced by Byzantium, and later on by the Arabo-Moorish, cultures, which affected the West far less and were sooner exhausted there; but that is all. The Russian national tree, planted in somewhat different soil, belongs nevertheless to the same species, and the profile of Russian music and the naturalness with which it returned, in the 18th-19th centuries, to the bosom of its native Europe, prove this better than any words. Russian music in its essence is no more exotic than Polish or Scandinavian, and far less so than Hungarian. As to the Oriental Caucasian and Turkish element in it, we must remember (though the European musician usually forgets or is ignorant of the fact) that these Oriental episodes had the same æsthetically exotic flavour for the Russian composers as for the Europeans. Glinka, Rimsky-Korsakov, and Borodin considered Eastern music from the European standpoint, and that they did so more brilliantly than Western composers (such as Félicien David) was due not to their personal exoticism and proximity to the East, but simply to their greater familiarity with the facts—and to their superior talents.

I am of opinion that it is an established objective fact that the Russian musician in the mass is far better informed than his European colleagues concerning the music of the world. There are many great French musicians who are quite ignorant of modern Russian, German, Italian, and Scandinavian music, to say nothing of English music. A great many Germans have no knowledge of Russian or Italian music, and scorn the French school; nearly all the Italians are unfamiliar with Russian, French, and English music. All these nations are locked up in their own national art. Russian musicians, however, take a most lively interest in the music of the whole world; from an early age they grow up in the midst of it, and consequently not only know it thoroughly, but are capable of widely appreciating it, since they are habituated to this world.

The Russian musician, as I have observed, does not understand the music of Bruckner, Reger, Mahler, and Wolf; these figures, so prominent on the horizon of German musical thought, make no appeal to the Russian soul. The bulk of Russian musicians are extremely unconcerned and sceptical with regard to Beethoven, Bach, and Brahms. Tchaikovsky could not stand Brahms, hated Wagner, and had an indifferent respect for Beethoven and Bach. Tanéïev, though akin to Brahms in spirit and even in style, could not endure his music; Scriabin did not like Beethoven, nor Brahms, nor Strauss, nor Mahler, not to mention Reger and Bruckner. He even had little respect for Bach and Handel, and classical music was quite foreign to him. Bach,

Beethoven, and Wagner were distasteful to the representatives of the Russian Nationalist group; the only German composer acceptable to this typically Russian musical outlook was Schumann, in which respect they proved to be at one with French opinion. Russian musical thought grew up under the influence of Chopin, Liszt, Schumann, Glinka, and the Italian operatic composers (from Rossini and Bellini down to Verdi).

A curious fact with regard to French thought is that it accepts Russian music in its barbarically exotic aspect only, and this, as I have previously remarked, is not a part and parcel of it, and appears equally foreign and exotic to the Russian. Stravinsky comes nearest to France, and he is a completely Europeanised composer, to whom everything Russian has become definitely exotic, and who has got so far away from his native land that he looks upon it from the height of his European alienation as a curiosity. Tchaikovsky, Rachmaninov, Glinka, and the melodious Borodin (not the Borodin of the exotic 'Polovtsian Dances') are absolutely unacceptable to the French, whereas they, like Scriabin, are most precious to Russia. The most essential things in Russian music are the exact opposite of French taste, even more so than Wagner. To the French, the Russian musician is either a penitent making his general confession—in which case he is eccentric and incomprehensible, like Tchaikovsky, or tasteless, like Scriabin and Rachmaninov—or he is an aesthete, and then they accept him, but for those qualities which he himself values least. Stravinsky is no longer a Russian composer, and is therefore not a case in point; but even in Moussorgsky, of whom (like Wagner) France is apparently fond, his most precious attributes—his profound lyricism, his pensiveness, his melodism, his unrestraint in the expression of his feelings—are not recognised, are obscured by his exoticism. The French musician does not understand that the music of his beloved Moussorgsky is closely connected with that of his unloved Tchaikovsky and Scriabin, and that these three geniuses of Russian music form one phenomenon.

As regards French music in Russia, it has always been recognised, and perhaps thoroughly understood, but has not invariably been received with entire sympathy. There has always been some kinship between the musical æsthetics of the two peoples, a kinship which was confirmed by the immense influence exerted by the creative work of Moussorgsky and particularly of Rimsky-Korsakov on the music of Debussy and Ravel. (At the same time the essential Moussorgsky remained entirely alien to French thought.) But the French view of music as 'the spraying of the ears with rose-water and pepper' was only to a certain extent acceptable to the Russian musical soul. The Frenchman's demand for refinement was echoed

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by the Russian—it was the antithesis of the ponderousness and repletion of the German music. The Russian musical dishes are usually light, in any case lighter than the German, but French music was nevertheless invariably accepted as hollow within, as involving very little, and as having no organic relationship with the typically Russian idea of music as ecstasy (Scriabin, Moussorgsky). We see that neither side fully understands the other, that the national spirit is to a very large extent locked up within its own sphere of taste. A common language is occasionally possible, but by no means always so, and a general conversation is often sustained thanks to mutual misunderstanding. The old saying that to the German music is thought and feeling, to the Russian ecstasy, and to the Frenchman pleasure is perhaps valid for this once—it outlines the souls of the nations themselves. France and Russia stand at the ends of this line (as they do geographically), which becomes stronger as it advances—pleasure; feeling plus thought; feeling which cannot be verified by thought, ecstasy. The German world occupies the central, and possibly most advantageous, position.

(Translated by S. W. Pring)

## ON PLAYING THE TRIANGLE

BY ALEXANDER BRENT-SMITH

Modest people who freely admit their inability to master the violin, the flute, and other instruments of skill are invariably ready to offer their services when it comes to a question of playing the triangle. Certainly it is an instrument which in itself is not technically difficult to play. It has no awkward positions as stringed instruments have; it requires no nimbleness of finger as does the flute, nor does it require a careful control of breath and a firm upper lip as do the oboe, the horn, and the trumpet. And much more than that, it has one great advantage from the point of view of the unmusical (an advantage shared only by the big drum and cymbals), that owing to some peculiar acoustical properties hidden in its triangular frame it cannot be out of tune.

Nor is any knowledge of the construction of the instrument necessary to a player's salvation. All violinists know, or should know, that their instrument has a scroll, a finger-board, and a sound-peg (or do I mean a vent-peg?). Flute players know whether they are playing on a silver or a wooden flute. Clarinet players frequently know whether they are playing upon an A or a B flat clarinet, but triangle players are notoriously ignorant of the make and peculiarities of their instrument. I suppose that scarcely one in ten triangle-players is aware that the interior angles of a triangle are together equal to two right-angles. And whereas any violinist knows whether his instrument is a Stradivarius or an Amati, few triangularists care a rap whether their instruments are valuable

old equilaterals or merely imitation isosceles of some modern period.

The triangle has another advantage in the eyes of the superficially-minded. It is not a solo instrument. The performer on the triangle as he sits at dinner does not lose his appetite at the thought that later in the evening his hostess will glide up to him and say, 'Oh, Mr. Euclid, I hope you have brought your triangle,' or, 'Perhaps, Mr. Archimedes, you could favour us with a trifle on your exquisite equilateral.' From such penalties of greatness he at any rate is free.

Furthermore, the triangle-player is free from the anxiety that he may not do the music full justice. The triangle cannot sound dissonant, a fact which makes the instrument of so little use to many composers. Nor can it deal satisfactorily with melodies, though I am told that there is extant an arrangement of the 'Ride of the Valkyries' for triangle and drum. Since, then, the player cannot be out of tune and cannot spoil the melody, he is free from those familiar tags of criticism: 'Technically, Mr. Archimedes is above reproach, but he failed to do full justice to the deep emotional content of Stravagansky's lovely triangle-concerto; nor was his intonation always above reproach.'

All, then, that the would-be virtuoso upon the triangle requires is a steady left hand for holding the depending string, and a quick wrist for executing rapid machine-gun fire in one of the bottom corners. So far it would seem that the path to fame is roses, roses all the way, but alas, among the roses are some treacherous thorns. These thorns I will now discover, no doubt to the chagrin of the ambitious young triangle-player.

The first thorn, a peculiarly jagged and hurtful fellow, is the fact that by no possible means can the tone of the instrument be concealed. If you are a violinist and you lose your place you can attempt an entry without causing comment. But not even with the most delicate touch can you risk a trial entry upon the triangle, because the gentlest ping will carry through the tone of the full orchestra, bringing a baleful glare into the eye of the conductor and a roseate hue upon the cheek of the once happy triangularist.

To make a correct entry after a wait of, say, two hundred bars is difficult for any instrumentalist, but doubly so for the unhappy triangle-player, who, when he does come in, cannot be sure that he is right owing to the woeful monotony of pitch. This sameness of pitch furthermore renders even the following of the part an extremely hazardous business. In the music given to most other instruments there is, as a rule, some rise and fall in the pitch by which the player can determine whether he is right or wrong, but not so in the triangle part. There every ping is exactly like every other ping, until the harassed player longs

for an alternative pong—or even a pang—to vary the monotony, and to give him some clue to his whereabouts.

But the troubles connected with this most mischievous of instruments are not yet all told. One of its most exasperating idiosyncrasies is that it plays when no man playeth. Other instruments wait until they are stroked or blown before they utter a sound, but from the moment that the player lets the triangle out of the bag he is on tenterhooks as to what may happen. And if he does not exercise the greatest care the triangle, vibrant with emotion (as modern novelists say), has hurled itself against the nearest music stand and has most uncharitably emitted a noise like sounding brass and a tinkling cymbal. And the trouble is that no protests of innocence will exonerate the unfortunate victim of the triangle's caprice in the eyes of the conductor.

Yes, the lot of the triangularist is not a happy one; the instrument is not for persons who fear responsibility and the limelight. Many men of robust constitution have had their health wrecked through a too protracted struggle with its caprices. There is a story that a man thus ruined in health was ordered by his doctor to give up the triangle and take up something less nerve-straining. He became a solo violinist, and has now completely regained his health and good spirits. Sometimes when he is feeling particularly hale and hearty he even goes so far as to say that one day he may take up the triangle again.

#### THE ARTS IN REVOLT IV.

BY RUTLAND BOUGHTON

(Continued from December number, p. 1081)

Although many of us have the impression that the 19th century was on the whole a good time, the works and sympathies of great artists would seem to indicate the contrary; and the difficulty is rather to name those who were not in some measure of revolt—political, religious, economic, or æsthetic.

On the whole, orthodox conceptions of life and art were accepted by Tennyson, Longfellow, Thackeray, Trollope, Matthew Arnold, Turgenev, Mendelssohn, Brahms, and Verdi; but not by Victor Hugo, Millet, Heine, Dickens, Charles Reade, Charlotte Brontë, George Eliot, Whitman, Ruskin, Schumann, Berlioz, Liszt, Wagner, Rossetti, Burne Jones, William Morris, Whistler, Samuel Butler, Meredith, Swinburne, Hardy, Tolstoy, Dostoevsky, Anatole France, or Bernard Shaw—to name only those whose work in fair proportion is known to me. Perhaps the striking difference in numbers is due to a personal tendency which has kept me from more of the great conservatives; but I am not aware of it, having more joy in the conservative works of Thackeray and Brahms than in the revolutionary works of Berlioz and Swinburne. And if it is

no mere personal choice which has influenced the above lists, if they are fairly representative of the tendencies of cultural life during last century, it is clear that for some reason or other there has been an increasing tendency to revolt among the thinking and feeling men of that period.

To consider them all here is out of the question, the more so as with the passing of the centuries the minds of artists seem to grow subtler and more complex. It was fairly easy to see how the works of Dante and Sir Thomas More were related to the life and æsthetic traditions of their times, but I find it less easy with artists of the latter part of the 19th century; so the more properly to study the questions that arise we must take two or three outstanding in the second of the above groups.

Dickens started as a rebel early in life. At the age of nineteen he acted as spokesman for newspaper reporters who, with himself, were on strike—and conducted their case triumphantly,' says Forster, his biographer. The sympathies of the novelist were with the leader of the Gordon rioters, who, in their protests against wrong, 'fairly set fire to London.' Dickens even allowed himself to be involved in party politics, and wrote topical verses, from which one may be quoted as typical:

The bright old day now dawns again; the cry runs  
through the land,  
In England there shall be dear bread, in Ireland  
sword and brand;  
And poverty and ignorance shall swell the rich and  
grand,  
So rally round our rulers with the gentle iron hand  
Of the fine old English Tory days;  
Hail to the coming time!

His disappointment in the nature of American democracy was such that he predicted 'the heaviest blow ever dealt at liberty will be dealt by this country.' That was when he was on his first visit to the United States. He was at Lausanne when the Genevan Revolution of 1848 occurred, and afterwards wrote to Forster:

'I was talking to two famous gentlemen (very intelligent men) of that place not long ago, who came over to invite me to a sort of reception there—which I declined. Really their talk about "the people" and "the masses," and the necessity they would shortly be under of shooting a few of them as an example to the rest, was a kind of monstrosity one might have heard at Genoa. The insolence and audacious contempt of the people by their newspapers, too, is quite absurd.'

How frequently and vitally the novels of Dickens were affected by his political opinions needs no underlining here. All his work was a protest against the unnecessary evils of life, and against the idea that there are necessary evils.

Dickens is not so popular as once he was. How much his decline may be due to his faults as an artist, and how much to the more

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accommodating minds of the radicals of to-day, is not to be decided here; but Chesterton, in his fine study of the novelist, makes a distinct point when he says:

'We, the modern English, cannot easily understand the idea of bloody battle for pure common sense; we cannot understand common sense in arms and conquering. In modern England common sense appears to mean putting up with existing conditions. For us a practical politician really means a man who can be thoroughly trusted to do nothing at all.'

Does not that seem like a direct interpretation of the Eatanswill election? which suggests that Dickens's lesser popularity may be due, not to the fact that he does not wear well as an artist (in which case I should have no right to use him here as representative), but rather because he wears too well, and points too directly at evils still existing.

How Dickens's ideas affected his actual style is not easy to state; but it is certain that his style has much in common with the very greatest artists. It is as clear as a folk-tune; racy with the speech of common people; multitudinous as Gothic masonry and the polyphony of Bach.

He was little concerned with æsthetic values. 'What I most noticed in him at the very outset of his career,' wrote Forster, 'was his indifference to any praise of his performance on the merely literary side, compared with the higher recognition of them as bits of actual life, with the meaning and purpose on their part, and the responsibility on his, of realities rather than creatures of fancy.' While of the vulgar strength and Gothic polyphony of his art let me quote again from Chesterton's book: 'The common mind means the mind of all artists and heroes; or else it would not be common. . . . Commonness means the quality common to the saint and the sinner, to the philosopher and the fool, and it was this that Dickens grasped and developed.' And referring to the novelist's almost equal interest in humour and horror: 'Generally he mixed the two tendencies up in the same book, and mixed up a great many things with them. As a rule he cared little if he kept six stories of quite different colours running in the same book'—an obviously true criticism which is also like an interpretation of a great cathedral with its glories and grotesques, or the multifarious life of a Bach fugue.

One thing is certain, that on no occasion did the rebellious character of Dickens rebel against the traditions and forms of art itself.

Wagner's revolutionary nature is sufficiently known to musicians. A reminder of the part he played in the Dresden rising of 1848, his flight, the proclamation for his arrest, and his long exile, should be enough for our present purpose. But the question of his style as artist cannot be so easily determined, chiefly

because an impression is current that he introduced revolutionary methods there also.

He did nothing of the sort.

Wagner's ideas of the place which should be taken by the arts in the ordinary human life were revolutionary enough; but his art-works themselves were in the direct tradition—or rather, they were a twisting of strands of three or four æsthetic traditions.

From the outset Wagner's musical language, rhythmically, melodically, and harmonically had much in common with the language of those who had preceded him (Schubert and Weber); and with that of his contemporaries, even of Mendelssohn and Brahms. The Weber operas may be said to contain the seed of Wagner's musical texture; and all the later master's so-called reforms are but a conscious development of what had been implicit in earlier composers. His continuous form is a clear step-development from the concerted, often elaborated, finales of earlier operas. His representative themes were a consistent use of a dramatic principle which had been stated as far back as the time of Bach, and been touched afterwards by various composers. Bach also knew in his recitatives and ariosos the kind of musicalised speech which became the basis of Wagner's vocal writing. In Wagner's revelation of living character by means of music, and in his expression of emotional situations beyond the power of words to state, he had, of course, been preceded by Gluck, Mozart, and many others. The way in which he altered the forms of his representative themes was a dramatic application of the little musical game known as air-with-variations, which had been played from the earliest attempts at ordered instrumental music; while the increasingly symphonic structure of his acts derives from Beethoven, and his use of polyphony from Bach or an even earlier period. In the matter of orchestral colouring he was developing dramatically an idea which Berlioz and Liszt were at the same time treating in a more arbitrary way.

What then remains to Wagner? Not the dubious distinction of a revolutionary technique, but the genius which gathered together so many loose threads of dramatic and musical art, including finally that oldest and nearly lost thread of the ritual dance whence both music and drama had originally sprung. And the reason he was moved to so great an achievement was that very revolutionary inclination which turned him from the inbred leisure-class art of his time towards the masses of the people, the real source of creative power, who were yet being deprived of the good things finally produced by the lands fertilised from that source.

Hear his own words:

'The folk-element has ever been the fruitful fount of Art, so long as—free of all reflection—it was able to lift itself by natural channels into art-work. In Society, as in

Art, we have merely fed upon the folk, without our even knowing it. In our complete aloofness from the folk, we have taken the fruit on which we lived for manna, for a gift dropped out of the clouds by heavenly caprice into the mouths of us privileged persons, us elect of God, us plutocrats and geniuses' ('Opera and Drama,' English translation, pp. 57-58).

That made him wish to bring about another and fairer relation between the people and works of art, a relation such as had been known to the Greeks of the classical age. The Hellenic ideal was Wagner's conscious aim, translated from the lesser union of cities into the larger union of peoples—a real step on the road towards that yet larger ideal of internationalism which becomes more definite to-day.

However, the mainsprings of Wagner's actual work were not Greek, but belonged to the traditions of Christian civilization, crossed and invigorated with mystical ideas gathered from Northern folk before they had accepted the more sentimental parts of Christian doctrine.

After the revolutionary failure of 1848, Wagner in his exile sat down to think things out, seeking to maintain his principles in spite of the failure to arrive at immediate success. The result was the great gospel of communism known as 'The Ring of the Niblungs'—a gospel masked in such obscure symbolism that it was scarcely suspected until revealed by an avowed Socialist—Bernard Shaw—in the more constructive mind he had before he, too, gave up the fight. For Wagner had to compromise; and one of the most unintentionally amusing of his prose writings is the 1879 preface to the 1849 article on 'Art and Revolution.' In the preface he seeks to gloss over the communistic tendency of the article. Between the two had come that terrible statement of his apostasy called 'State and Religion,' by means of which apparently he ensured his position with King Ludwig.

Wagner compromised, and won the admiration of the greater part of the cultured world for his lifetime. But a still more ironical thing resulted. The one work which he wrote after his apostasy is in some ways nearer to the communal spirit than the less politically heterodox dramas of the early period, even nearer in form than the communist tetralogy.

'Parsifal' represented a cowardly concession to the king—a religious reaction from the pagan revolt of 'The Ring,' but in its form, and especially in its reversion to the chorus and the choral dance, its æsthetic reaction goes back further even than its religious reaction. The religious reaction moved only from a wish for greater freedom for all men, back to a more comfortable life for Wagner's weary self in a world which was not ripe for revolution; the æsthetic reaction moved back to the most primitive and essential form of music-drama, derived

from a world where mass-emotion gave to the artist a power which he could never win of his own strength. And so Wagner's repudiation of communism was itself repudiated by the form of his last work. (Wagner's Prose Works, English translation; 'The Perfect Wagnerite,' by G. Bernard Shaw; and, for a more developed statement of the above argument, 'Parsifal, a Study,' by Rutland Boughton.)

Prof. Gilbert Murray instanced Walt Whitman as an artist who revolted against current æsthetic principles as well as evil conditions of life. None will question Whitman's revolt against European conservatism, or his idealisation of America which he looked on as predestined to be in the vanguard of a world-fight against tyranny.

It is not for us to ask whether the United States are fulfilling the hopes of their noblest citizen; but to examine the æsthetic of an artist who generally appears to men as to Gilbert Murray: 'a pioneer of new roads in thought and a breaker of the laws of technique—an enemy of the tradition in both kinds.' Professors Trent and Erskine, of Columbia University, support that view, but I have to show that Whitman did not break with the whole of the poetic tradition, very definitely accepting one of its most powerful currents.

The American authorities cited say that Whitman's early favourite reading consisted of Scott and 'The Arabian Nights'; 'later the Bible, Shakespeare, Ossian, and the best translated versions of Homer, Æschylus, Sophocles, the old German Nibelungen, the ancient Hindoo poems, and one or two other masterpieces, Dante's among them.'

Whitman's debt to the English Bible and Ossian in the matter of style is obvious. The large, free, rolling rhythms were more fitted to convey his thoughts than the tight and disciplined forms of rhyme and metre. And judging from my own experiences in the matter of translations, he found those same freer rhythms in the English versions of Hindoo and Scandinavian poetry. Blake and Nietzsche, both artists with definite points of kinship with Whitman, reverted to similar great wave-like forms of verse. The idiom was of course different in each case, peculiar to its own country and time; and Whitman, like every other considerable artist, looked on his work as the expression of his own time, and no mere dawdle in a world of illusion; therefore he used his own Yankee dialect, enlarged by the cause it was required to serve. Even in his long catalogues of relevant but undeveloped items and allusions he had the precedent of Biblical genealogies and the Benedicite in the English Prayer Book.

When in Whitman's earlier poetry he delivered:

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For noble savans and coming musicians,  
All must have reference to the ensemble of the  
world, and the compact truth of the world. . . .  
What do you suppose creation is?  
What do you suppose will satisfy the soul, except  
to walk free and own no superior?

he was clearly referring freedom to the need for a present and vital material for art, and refrained from stating any technical laws; and if his own feeling for freedom flowed so easily and strong that he could only rarely be bothered to wait for conventional forms of poetry, was it not partly because the more strictly ordered verse of his time (Tennyson's, for example), and especially the verse of contemporary American writers, seemed petty and life-avoiding as compared with the sweep of the Psalms or Vedic hymns?

He was indeed 'an enemy of the tradition' as it had been thinned out in the processes of a narrow culture, but by no means an enemy of the older and stronger and freer tradition of a less enhouseled people.

Whitman has himself stated the inevitability of tradition in one of his latest and most self-revealing poems, the 'Passage to India':

The past! the infinite greatness of the past!

For what is the present, after all, but a growth out of the past!

In the preface to the first issue of 'Leaves of Grass' the poet stressed the need for what is present in fact and new in outlook, with a sense of responsibility to the future; but in matters of technique he was less revolutionary.

He paid definite tribute to the conventional rhyming tradition:

'The profit of a rhyme is that it drops seeds of a sweeter and more luxuriant rhyme, and of uniformity that it conveys itself into its own roots in the ground out of sight. The rhyme and uniformity of perfect poems show the free growth of metrical laws, and bud from them as unerringly and loosely as lilacs and roses on a bush, and take shapes as compact as the shapes of chestnuts and oranges and melons and pears, and shed the perfume impalpable to form.'

He objected only when the technical detail swamped the living purpose of the poem: 'The fluency and ornaments of the finest poems or music or orations or recitations are not independent but dependent. . . . Who troubles himself about his ornaments or fluency is lost.'

When he said that 'The art of art, the glory of expression, and the sunshine of the light of letters, is simplicity. Nothing is better than simplicity—nothing can make up for excess, or for the lack of definiteness,' he was taking the same stand as Bunyan, Molière, and Goya.

When he said that 'To the perfect shape comes common ground,' we are reminded of Chesterton's words concerning the common quality of Dickens.

When he said that 'The master knows that he is unspeakably great, and that all are unspeakably great—that nothing, for instance, is greater than to conceive children, and bring them up well—that to be is just as great as to perceive and to tell,' we are reminded of Morley's words regarding Voltaire.

When he said that 'In the make of the great masters the idea of political liberty is indispensable,' he took his stand by the side of Milton.

Most definite of all Whitman's statements regarding technical freedom is, I think, the following: 'The old red blood and stainless gentility of great poets will be proved by their unconstraint. A heroic person walks at his ease through and out of that custom or precedent or authority that suits him not. Of the traits of the brotherhood of first-class writers, savants, musicians, inventors, and artists, nothing is finer than silent defiance advancing from new free forms. In the need of poems . . . he is greatest for ever and ever who contributes the greatest original practical example. The cleanest expression is that which finds no sphere worthy of itself, and makes one'—a fine statement which is almost feudal in its homage to original nature and traditional force.

Finally, a complete sense of his indebtedness to writers of the past is easily recognisable here: 'Any and every one is owner of the library (indeed he or she alone is owner) who can read the same through all the varieties of tongues and subjects and styles, and in whom they enter with ease, and make supple and powerful and rich and large.'

In those wise sentences of Gilbert Murray's with which I launched into this article Whitman was cited as an example of revolt from traditional technique; but it would seem that his attitude as artist was very similar to that of the other great artists of revolt. The great Yankee revolted against the more superficial poetic technique of his own time—against the over-ripe sweetness of Tennyson and Longfellow, but he was in no revolt against the poetic technique of the Hebrew and Hindoo scriptures, or the Celtic and Nordic legendary literature. From them he drew technical power. They were his origins, the source of his originality.

He used those ways of self-expression that he might the more simply and definitely have his say, and with no idea of artistic pose, least of all the pose of the silly little people who like to think themselves too strange or too exquisite to be understood.

However, just because Whitman of all the great ones has been taken to be a revolter in technique, it will be useful further to refer to his opinions in our next and final consideration—which is to face the significance of the æsthetic revolt which to-day is unassociated with revolt against the wrongs of life itself.

(To be concluded.)

E. J. MOERAN:  
A CRITICAL APPRECIATION

BY HUBERT J. FOSS

There seems to be no better way for a composer to draw attention to his published but neglected music than to publish a new work. One would almost deduce from this fact that the musical world is governed by Mr. Birrell's celebrated habit with new books, were it not that the principles upon which music is chosen for performance, notice, and study are known to be even more arbitrary and certainly more elusive. There are so many unmusical factors in the success or failure of a musical work, so many external considerations why not and so few positive assertions why, that one despairs of forecasting the future of any music, and leaving posterity to judge in its own obscure way, we must assess with as wide a consciousness as possible the present musical value of the work before us.

The over-long silence of E. J. Moeran is undoubtedly one reason for the complete obscurity into which his chamber works have dropped. There are no doubt others—among them, lack of enterprise on the part of performers; for Moeran's Violin Sonata shares the darkness of the shelves with a fine company of distinguished fellows, while the public programmes are for the most part as restricted as the vocabulary of the man in the street in comparison with that of Doughty or de la Mare. I do not think the performance in the summer of the second Rhapsody (broadcast, one wonders to how many listeners?) played the revivifying part that one hoped of it. It was not Moeran at his best; but the circumstances of its hearing were against it, and so, too, was its folk-song idiom.

There is a wave of unpopularity for the English folk-song school at present; over-reliance on sources and lack of variety in both material and treatment made it wearisome too soon. At the same time the influence of folk-song upon Moeran is often attributed carelessly and without study of his works. His music is less conditioned by native song than that of de Falla, or Grieg, or a dozen others—but the English still seem to prefer foreign local colour to their own. Moeran never, as far as I am aware, uses an actual folk-tune in any of his works. And, in fact, what he learnt from English folk-music was absorbed and digested before ever he wrote his first outstanding work; it affects the whole *corpus* of his style, and even his thought, rather than its outward characteristics, and gives him an individual and intense mode of thought which would only with difficulty have been acquired in any other school.

For Moeran's music has qualities superior to analysis, whereas his idiom can be easily analysed. Before examining the music itself, I will therefore attempt the dissection of his outward style, hoping thereby to show how little, not how much, the folk-song undiluted by personal thought appears therein.

One need look no further than the first subject of the String Quartet, first movement, to discover that the interval of a tone is especially Moeran's characteristic:

Ex. 1.

As a short epitome of Moeran's manner this example is excellent. It shows at once (particularly since there immediately follows a re-statement of the melody in an F minor tonality) that the music has learnt much from the modes without being strictly modal. From them it derives that pleasant mingling of major and minor (so we really hear it) which gives it a special feeling. An occasional odd use of unexpected accidentals obviously comes from the same source. Here, too, we see the unit of Moeran's harmonic system, its concordance, its colouration by use of secondary sevenths, its reliance on the triad, and its trick of moving the bass downwards by tones. (The slow movement of the Quartet reposes, before the recapitulation in E major, on a 6-4 chord of D major.) The same characteristics are visible even in the most sensuous and full-sounding moments of this music; examine the quotation below from the Violin Sonata, second movement:

Ex. 2.

Here, though the lower parts fall by semitones, the quality is given to the chords entirely by the addition of extraneous tones to the fundamental concords—a kind of extension of the principle of the 'added sixth' chord which produces fullness with any harsh clash of sound. Other good examples of this point of style may be

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found in the String Quartet, slow movement, as well as in the arrangement of the folk-song 'The Little Milk-maid,' whose delicate texture is lit up in every bar by subtle suspensions and harmonies changing from one concordant discord to another (notice the characteristic 6-4/5-3 cadence at the end, sounding not in the least commonplace here). Throughout, fullness of texture is sought, the rich chord with all its battery of notes appearing *pizzicato* in the Quartet no less than in the pianoforte works. The basis, even of the form, is tonal, with a new personal use of the common chord.

The melodic invention shows close affinity with the harmonic. It tends towards the pentatonic, is essentially vocal in style (*cf.* the singing tune in the pianoforte piece 'Summer Valley' and the vocal quality of the themes in the Quartet), and is enlivened and intensified by an exceptional rhapsodic sense. Even its rhythm has its root in the free speech rhythm of song. Often when the harmony is poignant the melody soars on its flowing, tonal way, only gaining yet more emotional richness from its strange companion.

To saddle Moeran with the folk-song is to forget his capacity for original sound, well shown in the following passage from 'Come away, Death':

Ex. 3.  
Voice.

—is to forget the Violin Sonata (which I complain has been forgotten for no good reason), to mistake conscious derivation and development of the final beauty of one kind of music for the mere unconscious absorption of its idiom.

Moeran is not a composer with a creative technique. His mind does not use or need originality of manner for its expression. It is not a new kind of pianoforte writing that he has given us, nor an unfamiliar chordal system. His arabesques have not the creative ingenuity of a Bax, nor his counterpoint that of a Hindemith, though his individual idiom, but half analysed here, has certainly not found its maturest expression even in so personal a work as the Violin Sonata. There is a future of great development for this idiom. One can find, indeed, moments of clumsiness, of thought as well as writing, in his music, though there are, too, some touches defter than many of his more fluent contemporaries (for example, the re-entry of the first subject in the String Quartet, last movement, is as effective as the similar passage in the 'Hebrides' Overture).

What Moeran has learned from folk-song, indeed, is something far more interesting than a mere dyeing of idiom or a particular kind of material. He has learned to develop his special power of intense utterance. The power is natural to him—his choice of words shows it—but it has been strengthened by contact with the simple emotional expression of the folk-melody. This musical mind, ebullient though it clearly is, has

learnt to discard the complications of theory or violent novelties of mere sound, to express perhaps more in simple notes. The opening of the slow movement of the String Quartet clearly indicates my meaning:

Ex. 4. *Andante con moto*

Only a really musical mind could say so much with this inherent simplicity of thought. Or look at the rhapsodic cadenza which gives the first movement of the same work its climax (p. 12), or at its second subject:

Ex. 5. Violin I.

Compare the opening four-note phrase of the Violin Sonata first movement with longer themes by others, and ask yourself which says the most. Or, finally, observe how, without a whit less restraint than the mannered, almost stylistic, poem, his song 'Tis time, I think, by Wenlock Town' expresses all there is in the words and most of what we have each of us felt when reading it. Such a capacity for clear, short, and intensely emotional statement is unique. Before the music is uttered, it seems to be developed to its furthest point in the mind, re-invented, and given to us in its simplest yet fullest terms.

Combined with this power goes a sense of musical quality which, if it has learnt something in registration from Delius and in texture from John Ireland, is nevertheless an original gift of no mean order. The two characteristics indeed join in Moeran's peculiar fortuitousness of musical invention—partly derived from his idiom and partly from his sources of inspiration—which gives his musical phrases a common interest, an affinity with everyone and with human experience, a universality, which have a part in all fine artistic expression. When we say a thought is 'happy,' we seem to imply more luck than cunning; with Moeran his 'happiest' thoughts (they are often his most moving thoughts) are those which have had the longest and most difficult gestation before their birth.

The String Quartet and Violin Sonata are undoubtedly Moeran's two best achievements in

the longer forms. The orchestral sketch 'In the Mountain Country' has charm, but seems to belong to some larger unwritten work. The Pianoforte Trio, with much good music, remains too long, after drastic revision, and is less personal and characteristic than other works. There are two orchestral Rhapsodies, of which the first seems to me better than the second. Finally, among the many songs occurs the extended cycle 'Ludlow Town,' and there are besides some excellent pianoforte pieces. I have reason to believe there still exists a fair quantity of unpublished early music, which, however, I have not seen.

To the String Quartet and the Violin Sonata I turn time and again. The former is less rhapsodic in style than the latter, even less intense, but shows well Moeran's ability to combine the strong and the tender, the violent with the soft, which are exemplified in a peculiar degree in his song 'The Lads in their Hundreds.' No setting of those words has so exactly represented the poet's pathetic contemplation of the rough scene and the harsh fate he is envisaging.

The Quartet has some interesting effects, sounding louder in places than the medium would suggest yet never straining its resources. The development is exact, using every scrap of the material presented, largely in contrapuntal treatment; the logic of the movement, one phrase leading directly into another, is its strength. But in addition there is an atmosphere of beauty which is never dispelled by the pace and pulse of the movement, and which, indeed, is summed up in a most moving way in the last few bars of the first movement. Throughout the work the music is never restricted; it gets away swiftly on its soaring course.

This is true of the contemplative second movement in a different way. The rhapsodic swing upwards of the opening bars (quoted above), so suggestive of the human voice and yet fully sensitive of the peculiar qualities of the strings, never seems to sag. The music has beauty in every note; yet it is as simple and direct as possible. I consider this movement an almost perfect achievement.

The third movement starts roughly with a strong rhythm of its own, and broadens to a jolly tune for its second subject—the treatment is most individual, if the tune itself is reminiscent. But before long the contemplative mind appears again over figurations until the rhythm reasserts itself towards a brilliant ending.

The Violin Sonata is more original in material though less certain in treatment. It strives for more and perhaps achieves only the same amount. The opening is nervous and tense, breaking at once into excitement which softens only for the second subject to enter. The harmony here is less characteristically concordant than, for example, in the songs, but there is a dominant phrase of rising triads (in 6-4 position) which leads the whole work to its final climax, as well as this movement.

The slow movement I consider especially beautiful, with its speaking simplicity and its steady-moving middle section. Its harmonies are particularly intense and personal, as examples above show, as well as the opening bars and the first cadence quoted below:

Ex. 6. Violin.  
*Lento.*

Ex. 7. Violin.

[Here follows the passage quoted in Ex. 2.]

The third movement is violent at the opening, with an interesting rhythmic variant on Moeran's tonal idiom as a kind of counter-subject. The rhapsodic air that follows has a most original accompaniment which links it with the previous matter, and we soon come to the passage of triads from the first movement mentioned above. Difficult as it is, this movement 'comes off' if played with inexorable rhythm and strength.

I make a plea that these two excellent works may take the place they deserve in chamber music repertoires. They are worthy of far more than mere discussion in a magazine.

But there should surely be no need to make the same plea for the songs, not one of which could do anything but improve the hackneyed programmes in concert and broadcast recitals by being substituted for some outworn favourite. There is something for everyone among the songs—old and new words, high and low songs, but all certain of reception because they are sincere, personal, and skilful. One would imagine that singers would be thankful to have at hand songs so vocal, so individual, so effective, instead of searching out

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from obscurity the many one hears that are obvious products of unmusical minds.

That is the point. Here is a musical mind, a mind without theory or machine-made invention or any speciality of technique. The music is expressive; it has feeling, it has beauty. One can ask no more; that is what one seeks. One hopes that out of this *corpus* of comparatively early works a symphonic mind may grow, one that with intensity of form as well as intensity of utterance, will give us real music on a big scale. It is certain at least that the music Moeran has already produced has this quality of simple, intense, musical speech, which has already given it a place of its own. It wins its musical race by its purely musical qualities.

#### STAGES IN THE HISTORY OF OPERA: VI.—WEBER AND GERMAN ROMANTIC OPERA

BY SCOTT GODDARD

(Continued from December number, p. 1099.)

The London Opera Festival at the Scala is an interesting venture which for its courage deserves to succeed. To musicians it affords an opportunity, rare in this country, to witness the growth of opera from Monteverde to Weber illustrated by productions of a representative work of each of the great opera writers of the two centuries. Mozart fares least well, for 'La finta giardiniera' cannot be called representative of his operatic genius, pleasant though it is and grateful as we are for the chance to hear it. It is otherwise with the rest of the works chosen. Monteverde's 'Orfeo,' Gluck's 'Alceste,' and Weber's 'Der Freischütz' are all great compositions and key-works in the history of music. Finally, 'Dido and Æneas,' by Purcell, and 'Cupid and Death,' by Locke and Christopher Gibbons, will give evidence of the worthy position of English opera in the 17th century, and Handel's 'Julius Caesar' shows the rococo magnificence of that virtuoso opera which Gluck and his immediate predecessors reformed.

The endeavours to bring reason into operatic procedure are grouped round three periods, each of which has its important composer as a rallying-point: Monteverde, Gluck, Wagner. As Mr. Dyneley Hussey has shown in his informative article on 'Gluck's Theory and Practice' in the preceding number of the *Musical Times*, each of these three reformers was intent on much the same aim, to purify opera of its absurdities. After both Monteverde and Gluck, the thoughtless claims of the virtuoso singer made themselves felt, and succeeded in forcing opera back again into the vaporous atmosphere necessary for the proper residence of operatic stars which singers have always longed for and a heedless public always applauded. 'After Wagner' is now, and whether the roulade-monger will be able to destroy even that sturdy edifice is as yet impossible to foresee. Probably the cycle will have to be lived through again. That rococo decoration is perfectly compatible with the requirements of Wagnerian music is patent in Richard Strauss's 'Ariadne auf Naxos.'

What is important in this connection is that Wagner himself, for all his reforming zeal, still looked on 'Der Freischütz' with immense respect. Behind all the heady effusiveness of his utterances about this opera there lies notably

sincere feeling of something near to veneration. 'How happy he who understands you, who can believe and feel and dream and love with you!' Clearly 'Der Freischütz' meant a great deal to Germans of the latter half of the 19th century. In it they saw the first unmistakable sign of a truly German operatic style, one which was perfectly adapted to the needs of their language and which could be brought to express their own peculiarly Teutonic quality and force of emotion. It was not the first of its kind—'Die Zauberflöte' and 'Fidelio,' in varying degrees, though both equally securely, are its progenitors. Rather was it the fine fruit of past endeavour, the climax of an enduring aspiration. The ordinary listener found in it a moving presentation of poetical, fairy-tale romanticism which was part of the good German air he breathed. The musical listener found something more, a music which was as able as any that Rossini and the Italians made to portray emotion; better suited, in fact, than that exotic material for clothing a German tale with beautiful sound.

It is this work, with all its historical significance, which we are to hear at the Scala this month. It is extremely difficult to render the mental vision so keen that it can pierce the intervening years back to 1821 (when 'Der Freischütz' was produced, and by a strange coincidence Shelley wrote those lines beginning 'I pant for the music which is divine'). The very order of events with which the Romantic movement became so over-burdened, all the vague visionary ebulliences which stifled and clogged its career, all the feverish, over-ripe wastage of its decline, engendered a thick mist of confused imagery through which all things now appear more or less distorted. That, probably, is why it comes as an astonishing surprise when we have succeeded in getting a glimpse of the real Weber, and in ridding his music of the accumulated legend of the intervening years, to find that 'Der Freischütz' is not by any means the extravagantly unreal work that might have been anticipated, and which the modern implication of the word 'romantic' may have led us to expect.

Paul Valéry, the distinguished modern French philosopher and poet, has said that 'the essence of classicism is to come after. Order pre-supposes a certain disorder which it resolves.' This will help in placing Weber in relation to the art of his time and the Romantic movement in general. He undoubtedly did come after a certain disorder, exemplified at its best in the works of J. A. Hiller and E. T. A. Hoffmann. His own gifts of musicianship made it possible for him, by the example first of 'Der Freischütz' and later of 'Euryanthe' and 'Oberon,' to impose an order on what had until then been the gropings of less assured craftsmen. It is too large a claim for Weber to say that he gave music a new power of expressing human emotions, for again one is forced to remember that both 'Die Zauberflöte' and 'Fidelio' had provided once and for all for that contingency. But Weber did give music a new suppleness, an astounding certainty of aim, in the portrayal of these emotions. Never before 'Freischütz' (and 'Euryanthe' is an even more striking example) was the natural fluidity and constant variety of passion so exactly reproduced. Weber had indeed turned music into fresh ways by showing how melody and harmony could be persuaded to reinforce and intensify qualities of

feeling and shades of meaning more delicate than any whose portrayal had been attempted by former writers of opera.

The surprises of this score are many. What later generations of less aristocratically-minded composers have rendered commonplace in the musical procedure of Weber's period, wearing down what once was an original thought until it becomes an unmentionable boredom, here is found so much better at its birth than in its degenerate days. The student will find great enjoyment in seeing what these lesser men took from Weber (and made dull) and what they left untouched. But mauled or not as regards its idiom, the work remains in all its pristine fineness for us to hear at the Scala, and although it may be difficult to realise the originality of what now seems worn out by continual iteration, enough remains to move us.

Its effect on later composers has been deep. To take two random instances: Schumann in his 'Faust,' Gustav Mahler in the second part of his eighth Symphony, both of these owe all to the 'Furchtbare Waldschlucht' finale of the fourth Act of 'Der Freischütz.' There Weber's strong harmonic sense can be realised in that shifting series of diminished chords culminating in the owl's cry. There also, in the weird, effective planning out of strings, clarinets, and trombones, can be seen another of Weber's superb gifts, that unflinching orchestral sense never before possessed in such a degree and never so used. The alliance of these two gifts of harmonic and orchestral management give the opera its persistent vigour. In the third domain of the opera writer, melody, Weber is just as original and effective. Time after time a melody is given an astonishing and unusual trend. In the first Act, Max's aria 'Durch die Walder,' with its soaring 'freute sich Agathe's Liebesblick,' has one of these lovely unusual turns of phrase at 'nur dem Laub den Liebesgruss.'

The ensembles in 'Der Freischütz' are of great beauty, though not the most instantly striking part of the work. The opera is already broken up by spoken dialogue, and Weber himself does not seem to have the hold on larger concerted scenes that he was to show in his later works. In 'Der Freischütz' they are charming, as, for instance, in the *terzett* in the fourth Act, where the part-writing is exquisite and must be a delight to singers. Still more effective is the chorus-writing, which, though not abundant, is always apt. In 'Euryanthe' he was to make larger calls on the chorus, to give it a more extended rôle and a more important share of the whole effect. In 'Der Freischütz' it merely fills in the more obvious situations, though with a finish which only Weber, who had already written the remarkable 'Leyer und Schwert' male-voice choruses, knew how to evince.

By a strange stroke of fortune the opera is positively helped by the absurdity of its plot. So far-fetched is the tale of the diabolic bullet that hits its pre-ordained mark, however aimed, that the listener is able to accept that very quality of absurdity and take for granted a set of situations whose provenance, were it the slightest degree more probable, would cause a continual struggle between faith and intelligence. As it is, there is nothing in the libretto that need worry the average opera-goer. The magnificent music carries all before it. From those dramatic eight bars of

unison at the beginning of the Overture (which conductors so often play out of time) up to the last bars of the final wild jubilation, there is no moment that lacks some lively turn of thought, some grand or delicate beauty.

#### ARTHUR HENRY MANN

The death of Dr. Arthur Henry Mann has removed from the musical life of Cambridge and of England a remarkable personality. No one who met him could help realising that. I did not know him except by name until my undergraduate days, and by then he was just over forty. But I remember well the genial kindness of his welcome to me—'the son of your father,' as he put it; and only a few weeks ago, when my wife and I called to see him in his rooms in King's College, a day or two before he died, as it happened, there was the same smile, the hearty grip of the hand, and 'Well now, that is kind of you both,' to make us glad afterwards that we had seen him then. This kindness of heart and radiant youthfulness sounded the keynote of his character. Add to those gifts a capacity for keenly enjoying life and for taking infinite pains over all that he did, and we have the reasons for Mann's success in his work and for his power of making a very large number of friends. In his later years he would sometimes tell, with charming candour and simplicity, the history of the struggles of his boyhood and early youth—a moving story. Truly modest always, he marvelled when the University made him an honorary M.A., and King's College elected him into a fellowship. But the conferring of these honours must have given almost as much pleasure to those who conferred them as to him who received them. For his simple delight in being thus appreciated was infectious, and never did anyone more fully enjoy his Cambridge life, especially during his later years, than did Mann. Even the shattering blow of his wife's death did not wholly rob him of his youthful spirit. After he had moved from his house into College rooms, the life among members of his College, young and old, gave him genuine pleasure; and never have I met anyone who so revelled in dispensing every sort of hospitality.

For the greater part of his long life Mann was connected with Cambridge, and particularly with the music of his College Chapel, which he was first appointed to control in 1876, when he was twenty-six years old. He was born at Norwich, in 1850, and was a chorister in the cathedral there under Dr. Zachariah Buck. In 1871 he became Fellow of the Royal College of Organists; in 1874 he took the degree of Mus. B. at Oxford, and proceeded to the Mus. D. degree in 1882. He held three posts as organist before he went to Cambridge: at St. Peter's, Wolverhampton; at Tottenhall Parish Church; and at Beverley Minster. These three posts covered the years 1870-76. He always felt the lure of East Anglia, and of Norwich especially. He did much to bring to light the musical history of the part of England which thus attracted him. For some years he was chorus-master for the Norwich Musical Festival. In the earlier part of his Cambridge life he organized choral and orchestral performances in the chapel of King's College: these were financed by a body of guarantors.

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For a considerable period he was also in charge of the music at the Leys School, Cambridge. In his spare time he gradually got together a vast amount of material about the life and work of that brilliant and versatile man, William Crotch; but I believe that it was never finally arranged in book form.

Occasionally Mann would surprise his friends by an outburst of youthful adventure. Only a year or two ago, at the beginning of term, I casually asked him whether he had been away during the vacation. He quietly answered, 'Yes, I went to New York.' 'To New York,' I said, 'by yourself?' 'Yes,' he answered, 'a very old friend of mine is living there; I have often asked him to come over and see me here; he writes that the distance is too great, so I went to see him instead.' No mean enterprise for a man over seventy years of age!

Mann made his own way, from humble beginnings, by self-help and native grit, to a notable position in English musical life. His simplicity and natural sincerity, his gift of humour, his whole-hearted devotion to music, to his family, and to his numerous friends, kept him youthful to the end of a long life. He worked to the last, and died peacefully, practically at his post of duty.

CYRIL BRADLEY ROTHAM.

## Music in the Foreign Press

VILLA-LOBOS

The November *Revue Musicale* contains a long and very instructive essay, by Suzanne Demarquez, on Villa-Lobos, the Brazilian composer whose music is attracting so much attention in France:

'Hector Villa-Lobos (born in 1890) has written, so far, five operas, six symphonies, various tone-poems, orchestral suites, concertos, chamber music for practically all kinds of instruments, songs and choral music, band-music, and Church music. Apparently he learnt his craft chiefly by learning to play various instruments. He started composing in 1908, and from 1909 to 1912 he travelled among the native tribes of Brazil, studying their musical lore.'

Among the works for which the writer has special praise are: the second Pianoforte Trio; 'Prolé do Bêbé' ('Baby's Family'), consisting of two sets of pianoforte pieces; a Trio for oboe, clarinet, and bassoon; the fourth Symphony, entitled 'Victory' and performed in 1920 at Rio de Janeiro in the presence of the King and Queen of Belgium; and especially the fourteen 'Choros' or serenades for various vocal and instrumental combinations. His technique is described as very free, flexible, and in strong reaction against theoretical conventions; and his music as owing a good deal to the native music and atmosphere of Brazil.

Another article, by Mario Pedrosa, speaks of Villa-Lobos from the Brazilian point of view:

'A certain French writer has objected to his music on account of its brutality. Villa-Lobos, however, cannot be understood if his country, Brazil, is not taken into account. He is deeply under the influence of his race and country; and for this reason he cannot be exquisite and refined, but must be impetuous and vehement, sensuous and sentimental, copious and effusive.

Brazil is a new country, still at a primitive stage of evolution, very close to Nature. The actual conditions of its culture still reflect the clash of races which took place on its soil (between the native Indians, the conqueror Portuguese, and the negroes introduced later). Villa-Lobos, in his music, gives us the first example of actual individual creation in the history of this culture.'

### MUSICAL CULTURE IN FRENCH SCHOOLS

In the same issue, an article by Robert Jardillier gives interesting sidelights on a first attempt to follow, in a provincial 'lycée,' the instructions of the Ministry of Education prescribing that pupils be initiated to musical art:

'Jardillier (who has made his mark as a writer of music) teaches history and geography at Dijon. Using the gramophone, he provided suitable illustrations to his lessons—for instance, apropos of Central Asia, Borodin's "Steppes of Central Asia" with its characteristic, strongly contrasting, Russian and Eastern tunes, or, when speaking of the history of the period 1789-1844, examples of music by Beethoven, Berlioz, Schubert, and Schumann. Many pupils, although quite inexperienced in musical matters, were afterwards heard making apposite remarks on what they had heard.

To older pupils, Jardillier gave a few hints on musical form and texture and on the history of music. By questioning them afterwards he was able to realise that the chief danger was that many pupils, as soon as they began to understand, even faintly, his explanations, started imagining that they possessed the secret of understanding everything in music. He points out, very wisely, that whereas theoretical comment leaves the spirit of music untouched, poetic comment, which aims at stimulating intuition, can never be properly described as an explanation of the music. He suggests that the initiation to music might, in a measure, be associated to the courses in literature—Costeley's music introduced in connection with Ronsard's poems, Schubert and Schumann's songs in connection with Goethe and Heine, and so on.'

The article is well worthy of being read in full and remembered by educators.

### ZOLOTAREF

In *Muzyka i Revolutsia* (No. 5) appears a useful biographical sketch, by S. Detinof, of this composer, on whom current dictionaries give but scanty particulars:

'Zolotaref (born at Taganrog, February 23/ March 7, 1873) is a pupil of Liadov, Balakirev, and Rimsky-Korsakov. His early compositions show him as very much under the influence of his teachers; but later, through the study of the works of Tchaikovsky, Tanéïev, and Rachmaninov, his orientation changed. Richard Strauss, too, exercised a measure of influence upon him. But although these various influences, working in combination with curious results, are discernible in his music, he asserts a definite individuality. A considerable quantity of incidental music written by him between 1919 and 1924 (including, strange to say, incidental music to Bielsky's libretto "The Golden Cockerel," written for Rimsky-Korsakov) remains unpublished.'

## MOZART'S HORN CONCERTOS

In the November *Revue de Musicologie*, G. de Saint-Foix devotes a brief essay (mainly historical) to the concertos for horn and orchestra composed by Mozart for (and probably at the request of) Leutgeb or Leitgeb.

## A DISCIPLE OF LULLY

In the same issue, Bronisława Wojcikowna, referring to the music of Johann Fischer (1645-1721), to whom she had devoted in 1922 an instructive essay, examines the problem of Lully's influence on German music. This influence is very marked on Fischer, who for five years was in Lully's service in the capacity of music-copyist.

## THE UNKNOWN BOCCHERINI

In the same issue, Charles Bouvet gives the catalogue of the numerous unpublished works of Boccherini which are preserved in manuscript at the Bibliothèque de l'Opéra, Paris, and expresses the hope that these may attract some publisher's attention.

The October *Bulletino Bibliografico Musicale* contains a bibliography of Boccherini's output, to which Bouvet's contribution forms a valuable complement.

## A FRENCH WRITER ON BRITISH COMPOSERS

In the November *Musique* appears the first of a set of articles on modern British composers, by Suzanne Demarquez.

After pointing out that in the course of the previous season (1928-29) only four new British works were played in Paris (Goossens's *Sinfonietta*, Vaughan Williams's 'Fantasy on a Theme by Tallis,' Walton's 'Façades,' and Lennox Berkeley's *Sonatina* for unaccompanied violin), the writer wonders why so little is known in France of composers such as Bax, Holbrooke, Granville Bantock, and Holst. She calls attention to the beauty of old English music and British folk-songs, and devotes a few brief paragraphs to Elgar, Herbert Bedford, Granville Bantock, Holbrooke, and Frank Bridge. She believes that 'if Elgar had followed more persistently the path of exploration which he trod in "Cockaigne," he would be more popular on the Continent.' Of Bedford she says that his most original works are the unaccompanied Shakespeare songs and the instrumental Nocturnes. She praises Frank Bridge's 'Three Poems' for pianoforte, his songs, and his orchestral 'There is a willow.'

## MONTEVERDI

The October *Rassegna Musicale* is devoted to Monteverdi. It contains contributions by Malipiero, André Tessier, G. Orotolani, and Henri Prunières.

## A NEW SPANISH PERIODICAL

At Madrid, on November 1, appeared the first issue of a musical fortnightly, *Ritmo*. The editor is Rogelio del Villar. Among the contributors to the first two issues are Conrado del Campo and Adolfo Salazar.

M.-D. CALVOCORESSI.

The Index of Vol. 70 (January to December, 1929) of the *Musical Times* is now ready, and will be sent post free to subscribers on application to the publishers.

## Occasional Notes

We note that at a recent Council meeting of the I.S.M. Mr. Tobias Matthay brought forward a proposition recommending that the Society's Register should give information as to the branch of music in which members are qualified to teach. At present, he pointed out, the I.S.M. put on its Register any member who could claim to be competent in but one branch or subject, but the list failed to specify which branch. As a result, any member on the Register apparently had the Society's authority to pretend that he was competent to teach any subject—an indefensible state of things. A member who joined the Society as a cornet player might produce the Register in support of his claim to be able to teach anything else. Mr. Matthay said that he himself had given proof of his ability as a pianoforte teacher, composer, and writer, yet were he to pose as a teacher of the cornet he would be a swindler. We are sorry to see that Mr. Matthay's motion was lost, and also that Mr. Ernest Read's suggestion that the subject for which a diploma was gained should be stated—thus: L.R.A.M. (Pianoforte Teaching)—was not adopted. We believe that this point is one the Society will have to tackle, and the sooner and more courageously the better. For it is obvious that an instrumental teacher (no matter how highly qualified in his particular department) who advertises himself as a teacher of singing with no qualification for that subject, is in this respect less honest and less competent than many a teacher who flaunts a string of alphabetical distinctions from proprietary colleges. It is true that there are many musicians, especially in small centres, who are highly successful general practitioners. But many of these will be found to have obtained diplomas in at least two of the subjects which they advertise themselves to teach. There would surely be no hardship in requiring members to state in the I.S.M. Register the branch of work for which they are specifically qualified by examination. We believe it would be worth while for the I.S.M. to consider whether it should be made obligatory on members to give similar information in their professional advertisements. It may be argued (as Mr. Matthay pointed out) that the Medical Register does not distinguish one specialist from another. But the cases are not parallel. A member of the medical profession must study the whole of the human anatomy before he becomes a general practitioner. Specialisation comes later. In the musical profession specialisation sometimes comes first, so we are faced with an anomalous state of things that is likely to be a serious obstacle to the attempts now being made to improve the status of the music-teaching profession. We believe that many members of that profession, especially singing teachers, feel strongly on this subject. At all events, we recently received a circular from a singing teacher who had certainly done his best to make the matter clear to the public of his district. He states frankly in his prospectus:

'The only persons who are recognised by the musical profession and by all educational authorities as being fully qualified to give instruction in singing to adults are those who possess a diploma granted for proficiency in

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'Mus.B., Mus.D., F.R.C.O., A.R.C.O., &c., are not degrees tokening ability to teach solo singing.'

He goes on to say, 'Of over fifty organists, choirmasters, vocalists, pianists, &c., in — offering to train voices not more than five are adequately fitted for such work. One of these five is —.' Here follows his own name, with his qualifications as the holder of two singing diplomas as performer and teacher. We do not know how the forty-five organists, choirmasters, vocalists, pianists, &c., in — like this method of advertising. For our part we think it is justifiable on personal grounds, and also welcome in the wider sense that it does something to teach the public that there is a difference in the meaning and value of certain sets of letters. And, anyway, those of the forty-five who feel sore can make matters right by going ahead and obtaining a singing diploma, thus adding to their own qualifications and improving the musical life of their district.

It seems natural to follow the above paragraph with a few words about a programme sent us by a correspondent. It has to do with a 'grand organ recital,' the player being Prof. —, Cert., A. (Mus.) T.C.L., T.D.M., Composer of Music, Master Solo Pianist, Professional Organ Recitalist, and Master of Music of —. After reading the names of the soloists, including one who advertises himself as A.L.C.M. and L.L.C.M. (which is pretty much like advertising oneself as Mus. Bac., Mus. Doc., or A.R.C.O., F.R.C.O.), we find the accompanist is Prof. —, whose qualifications have now increased, for he is Cert. A. (Mus.) T.C.L., T.D.M., M.S.P., &c., &c., &c. Coming to the programme we find that the organ solos played by this prodigy were Roubier's 'March of the Troubadours'; an arrangement of 'A Love Song' by Percy Elliott; Variations on 'Abide with me' by A. Keller; an arrangement of D. Krug's 'Waldroslein' of 197, No. 2 (we imagine that 'of' here means 'op. '); 'Gems of the Great Masters,' arranged by —, A.T.C.L., &c.; the 'Oberon' Overture; the Hallelujah Chorus; 'Edna,' by —, A.T.C.L., &c.; 'Memories,' by —, A.T.C.L., &c.; 'The Mountain Stream,' by —, A.T.C.L., &c.; 'In a Persian Market,' by —, but everybody knows who wrote this; 'Good-bye to the Pianoforte,' by Beethoven; and 'The Storm,' by —, A.T.C.L., &c. It will be seen that not a single piece of real organ music was included, and that many of the arrangements were of third-rate material.

Concerning the Hallelujah Chorus arrangement the following note appears:

'Prof. — will attempt the almost impossible task of accompanying the above gigantic composition with a set of triple variations on the pedal board—making nine harmonizing parts. This is the first time that the above proposition has ever been tackled by a musician.'

We are not sure as to the meaning of this, but we can guess enough to make us wish that the task had been quite impossible. Passing to the

advertisement at the back of the programme, under the caption 'Special Notice!' we read:

'Prof. —, Cert. A. (Mus.) T.C.L., T.D.M. [What, again?] Composer of Music, Master Solo Pianist, Professional Organ Recitalist, Pianoforte Teaching Specialist, and Master of Music; Professional Band, Choral, and Orchestral Conductor, Teacher of Pianoforte, Organ Theory, Harmony, and Counterpoint. Prof. — has the largest musical practice of any individual musician in the North of England. Students trained for all musical examinations under every college of music in the world.'

He must be a busy man.

The prospectus of the series of Hallé concerts now being given at Queen's Hall contains a practical feature that we should like to see generally adopted. In every instance the time of performance occupied by a work is stated. If this information were included in all programmes, members of the audience who have to travel home by train would be in a position to know whether they could wait for a given work or otherwise. Of course, the value of such information is partly dependent on the punctuality of the conductor and the limitation of the interval to the period stated in the programme. Too often there is a loss of ten minutes at the beginning of a concert, and of a few more at the interval. We do not forget that the timing of works is necessarily an elastic affair; two performances of a work, even under the same conductor, may vary by as much as five minutes. But experienced concert-goers know enough to be able to make the necessary allowance, and we are sure that as a body they would appreciate the little convenience we have mentioned. Apropos of this timing question, we note that the Oxford University Press has just issued a booklet, 'How Long Does It Play? A Guide for Conductors, compiled by T. C. York, with a note by Hubert J. Foss.' Mr. York has compiled his timing from performances by Sir Henry Wood, Sir Thomas Beecham, Sir Landon Ronald, Dr. Adrian Boult, Mr. Frank Bridge, and others. In his prefatory note Mr. Foss holds out the hope that this first selection may be regarded as no more than a beginning. In spite of its smallness in bulk it is surprisingly comprehensive. Its sections comprise overtures, symphonies, violin concertos, pianoforte concertos, miscellaneous works for pianoforte and orchestra, miscellaneous concertos, symphonic poems, and suites. Its forty pages give particulars of nearly a thousand works.

We hear that the Faculty of Arts was requested by the Czech Philharmonic Society to provide a programme of English music for a concert on January 12, at Prague. The Faculty accordingly arranged the following excellent scheme: Two Passacaglias, Cyril Scott; Suite for the Kapek Insect Play, Frederic Austin; Interlude, 'Hamadryad,' Herbert Bedford; Sinfonietta, Goossens; Introduction and Allegro, Elgar; 'Pyaneption,' Bliss; Theme and Six Diversions, German. Mr. Basil Cameron was announced as conductor.

Probably no legislative measure has ever evoked so much ridicule as the Music Copyright Bill, which passed its second reading on November 22.

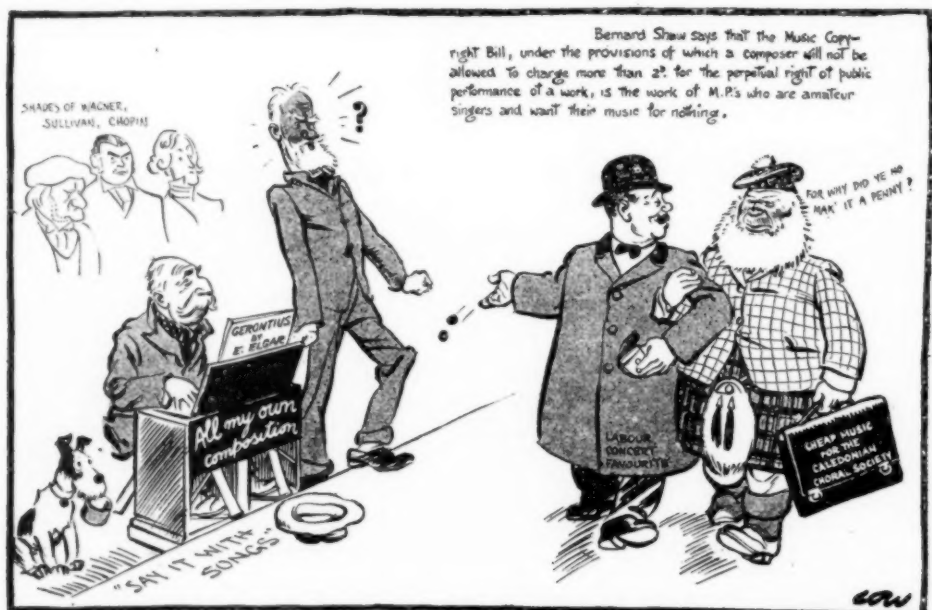
We had hoped to include a *précis* of the correspondence and articles that have appeared in the press concerning its provisions. The flood of matter is, however, too great to be handled. One thing may be placed to the credit of the promoters of the Bill; they were responsible for an unexpected outbreak of really witty argument. This was mainly due to the fact that authors and playwrights saw in the Bill a future menace to themselves. So Mr. Bernard Shaw led off with a trenchant letter to *The Times*, and thereafter the ball was kept rolling by A. P. Herbert in *Punch*, A. A. Milne in *The Times*, Harry Farjeon in the *Daily Telegraph*, and by a host of correspondents in more serious vein. Not the least effective broadside was the amusing cartoon by 'Low,' in the *Evening Standard*, which we reproduce by the Editor's permission. At the time of writing the Bill is waiting consideration by a Select Committee of the House of Commons. No doubt further discussion will lead to a dropping of the grotesque clause that would enable the purchaser of a musical work to perform it as often as he liked on payment of a single twopence. But there still remains much that is inimical to the interests of composers and, therefore, to the cause of music. A powerful argument against the Bill, we think, is the fact of its representing the interests of an organization called 'The International Council of Music Users' ('Music Users'; what a term!), a body consisting largely of proprietors of restaurants and kindred places of entertainment who can well afford to pay liberally for the performance of the music that experience has proved to be one of the most powerful attractions to customers. One would not have expected to find a Socialist Government giving a second thought to a measure so distinctly in the interests of the capitalist. It is only fair to add, however, that there was a good deal of

cross-voting at the second reading. In fact, one of the best speeches against the Bill came from a Labour member, Mr. R. S. Young.

The 'Ops. v. Titles' discussion has ended, but an appendix may be allowed in the shape of a note that appeared in the programme of a recent orchestral concert. The item was Beethoven's first Symphony—a work that might surely have been allowed to deliver its simple message unaided. The programme annotator thought otherwise, however, hence the following:

'A symphony usually consists of three (sometimes four) separate pieces called movements, so it is a long work, and it is difficult to know what is the best way to listen to it. One way I would suggest to you is to imagine some scene that would fit in with the music. The opening part of this symphony might express the longing of the exile for his native land when he gets the first glimpse of the sea on which he is about to journey homewards. The quick movement that follows might suggest his voyage, with the turbulence of wind and waves. The lovely melody of the next movement might suggest his thoughts on sighting his home, and the final movement the rejoicing at his safe arrival. I do not mean to infer (*sic*) that Beethoven had anything like the above programme in his mind when composing this symphony, but if it is a help towards appreciation of his great work, I shall feel justified in drawing on my imagination, though by doing so I may lay myself open to plenty of criticism from orthodox musicians.'

But what was the exile doing during the Minuet and Trio? The annotator might surely have drawn on his imagination to the extent of helping



From the *Evening Standard*

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[By kind permission

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us to appreciate all four movements. Could the attitude of a certain section of appreciation-mongers be given away more completely than by that naive remark, 'It is difficult to know what is the best way to listen to it'? Why not try the simple old plan of taking the Symphony as Beethoven wrote it, *i.e.*, as mere music?

Threatened institutions live long. One of the most remarkable features in the post-war years has been the revival of the provincial musical Festival—a form of activity that was violently attacked before and during the war, and which certainly seemed to have outlived its purpose. Yet the past few years have seen renewed vitality in the older Festivals, and the birth of several new ones. There is pleasant irony in the fact that amongst the contributory causes are two that were generally regarded as a menace to all public music-makings, *i.e.*, the broadcasting of music and the spread of the motoring habit. It is now evident that the former has created an enormous new public for music, while the latter has very largely increased the patrons of musical Festivals by enabling them to reach the spot easily and comfortably. Moreover, they may travel to and from the Festival daily, or take up quarters in the surrounding countryside, instead of being compelled to stay in a town whose accommodation facilities were overstrained. The new public created by wireless differs from that brought about by the gramophone and player-piano, or indeed by any other factor. Gramophones and records are expensive, and player-pianos and rolls still more so. Hence their good work on behalf of music is necessarily confined to folk who are at least fairly well-to-do. But there are few pockets that cannot rise to a crystal set and a licence, and there is no part of the country beyond the beneficent ministrations of Savoy Hill. As a result there are now many music-lovers in rural districts, a proportion of whom would certainly be interested in an adjacent musical Festival, although ten years ago such an event would have meant nothing to them.

This is by the way. What we really set out to do was to write a Note concerning two of the Festivals to be held in 1930, prospectuses of which we have received. Oxford is to have a vigorous week from May 4-10, opening with a Festival Service at Christ Church Cathedral, a programme of unaccompanied choral music, and a Balliol Music Society concert on the Sunday; an orchestral concert in the Town Hall on Monday; a choral concert in the Sheldonian Theatre (Handel's 'Solomon') on Tuesday; a Bach concert in the Town Hall on Wednesday (Motets for Double Choir, Cantata No. 11, Orchestral Suite, songs, &c.); a chamber concert in the Town Hall by the University Music Club, and Vaughan Williams's opera 'Sir John in Love' at the Playhouse on Thursday; a choral concert—Beethoven's Mass in D and a new work by Dr. Thomas Wood, 'Suffolk Punch'—and a repetition of the opera on Friday; a children's concert on Saturday morning, folk-dancing in the afternoon, and the Vaughan Williams opera again in the evening. This is a good scheme, but perhaps the best feature about it is the large number of local musical organizations that will take part—too

many to recount here. We are glad to see also that the orchestra is to be local—the Oxford Orchestral Society. There is much to be said for the importation of a crack body from outside, but far more in favour of developing local resources on the instrumental side as well as on the choral. We have not space for particulars as to conductors and soloists; the full details may be had from Messrs. Taphouse & Son, Magdalen Street, Oxford, who are in charge of the box-office arrangements.

Norwich holds its Thirty-third Triennial Festival on October 22-25 with a Festival chorus of two hundred and seventy voices conducted by Sir Henry Wood. The scheme is a fine blend of old and new, familiar and otherwise—Elgar's 'Apostles,' Delius's 'Sea Drift,' a new Festival Mass by Janacek, a new work for chorus, orchestra, and reciter, by Arthur Bliss, Handel's 'Solomon,' 'Elijah,' a 'Ring' concert, Bach's Mass in B minor, Brahms's third Symphony, a new work for orchestra by Vaughan Williams, Honegger's 'Pacific 231,' a popular concert, &c. There is a strong list of about two dozen soloists. A good feature in the scheme is the absence of afternoon concerts. Perhaps the Three Choirs Festival Executive will some day see the wisdom of giving its patrons two meals a day instead of satiating them with three.

We draw the attention of readers who are interested in the revival of old music and instruments to the letter on p. 61 from the council of the Dolmetsch Foundation. If the utmost use is to be made of the research carried out during his long life by Mr. Dolmetsch, steps must be taken promptly. Although Mr. Dolmetsch's labours covered a wide range, English musicians are specially in his debt. The Foundation has a double claim on their support—gratitude for what has already been done, and provision for future work along the same lines.

We have received from the Foundation a copy of the first number of the *Consort*, a journal which it is proposed to issue periodically to members. It contains articles on 'Bach's Orchestration,' by Dr. Whittaker, on 'John Jenkins,' by Llewellyn Wyn Griffith, 'Home Music,' by Arnold Dolmetsch, 'The Dolmetsch Foundation,' by Lionel Glover, 'Books on Instruments,' by Gerald R. Hayes, a poem by Walter de la Mare, and a Fantasy for Five Viols by John Jenkins, beautifully written out by Wyn Griffith. All the matter in the *Consort* is original and hitherto unpublished, and the journal is handsomely printed and produced. It ought, in fact, to be a powerful inducement to membership.

Mr. George Riseley has presented to the City of Bristol his musical library—a generous gift, as it consists of over two thousand works, comprising text-books, biographies, vocal and full scores, church, organ, and pianoforte music, publications of the Handel German Society, the English Handel Society, and the Musical Antiquarian Society, as well as a good deal of valuable local material in the way of programmes and other data concerning Bristol Musical Festivals. The gift includes also the necessary bookcases, a number of engravings of celebrated musicians, and a portrait in oils of the donor.

A correspondent takes us to task roundly for the item headed 'Powder and Shot' in our December issue. He regards such an attack on the London College of Music as unworthy of the reputation of the *Musical Times* for fairness; and he defends the College on the ground that as it provides excellent tuition at moderate fees it is doing valuable work. We have long ago admitted that the College may and probably does fulfil a useful function in this way. What we have attacked and shall continue to attack is the issue of diplomas by any proprietary institution, whatever its name. As we have pointed out before, we have taken this line in the interests of the properly qualified teacher. We have no axe to grind, and so far our policy has brought us more abuse than approval. But we believe it to be the right policy, so we stick to it.

We are constantly hearing of new academic distinctions. Here is another, cut from a Lancashire paper: '—, A.V.C.M., M.I.U.M., Composer of Music (Owner of Songs Demonstration, Figure 8, Morecambe), receives pupils at —.' We own ourselves to be beaten both by the M.I.U.M. and by the 'Songs Demonstration.'

All who are interested in the development of orchestral playing among young folk should note that the London Junior Orchestra, one hundred strong, will give a concert at Central Hall, Westminster, on January 9, at 8 p.m. The programme will include Schubert's Symphony No. 8, in B flat, Elgar's 'Wand of Youth' Suite, Mozart's Piano-forte Concerto in A, and Mendelssohn's Violin Concerto. The soloists will be Miss Marjorie Hayward and Mr. Harold Craxton; and Mr. Ernest Read will conduct. As the date falls in the Christmas holidays, it is hoped that heads of schools and members of music teaching staffs will seize the opportunity of seeing what the instrumental training in their establishments may be developed into.

This year's Festival of the International Society for Contemporary Music will be held at Liège in September. The Reading Committee of the London Centre will meet at the end of the present month to select works for passing on to the International Jury, which will meet in March. MSS. should be sent to the Secretary, C.M.C., 117, Great Portland Street, W.1, not later than January 15.

We commend to our readers, especially the Church musicians among them, the appeal printed on p. 59 on behalf of the fund for providing the Church in the Barnardo Boys' Garden City, Woodford, with an organ. There are few, if any, philanthropic institutions more worthy of support than Dr. Barnardo's Homes. The Organ Fund affords musicians, most of whom have hitherto been content with wishing it well, an opportunity of giving practical expression to their wishes, and at the same time of furthering the cause of Church music amongst the constant stream of boys passing through this particular branch of the Homes. We believe that organ recitals given on behalf of the Fund would make a popular appeal. We have arranged for lists of contributors to be sent us for periodical insertion in the *Musical Times*.

## The Musician's Bookshelf

'Evenings in the Orchestra.' By Hector Berlioz. Translated by Charles Roche. Edited, with an introduction, by Ernest Newman.

[Knopf, 21s.]

Critics will probably differ for a considerable time concerning Berlioz's rank as a composer. There can be, however, only one opinion as to his literary ability. Mr. Newman, in fact, describes him as the greatest of musical journalists, and only a bold man would dissent from that view. Not all good journalism makes a good book, however,—in fact, the better the material from the journalistic point of view the less well is it likely to come through the ordeal of re-issue in book form, especially with the added trial of translation. Berlioz survives the double test remarkably well, the result being one of the most brilliant and entertaining musical books that have appeared for a very long while. A good deal of this success is due to the translator, whose English retains much of the sprightliness of the original. It is remarkable that Berlioz, hating his writing job as he clearly did, should somehow have managed to convey in the doing of it a sense of enjoyment. Reading the best chapters in this book, you would say that if ever a man revelled in his task, Berlioz was that man. Yet, as Mr. Newman shows, it must have been torture to him to have to spend his time over scribbling about third-rate performances of third-rate music when all the while he felt that his real job was composing and conducting. *Poseur* as he was in so many ways, there is no doubt about the genuineness of his outcry against the journalistic hack work in which he was engaged during the greater part of his adult life. Nor, spontaneous as his best work seems to be, did it usually come easily to him. Mr. Newman quotes a passage from the *Memoirs* in which Berlioz, after speaking of a three days' struggle with an article that simply would not come, goes on:

'It is fifteen years since then, and my punishment continues still. Destruction! Always to be at it! Oh, let them give me works to write, orchestras to conduct, rehearsals to direct; let me stand eight or ten hours at a time, baton in hand, training choirs without accompaniments, singing their refrains myself, and beating time till I spit blood and my arm is paralysed by cramp; let me carry desks, basses, and harps, remove steps, nail planks like a commissionaire or a carpenter, and, as a change, let me correct proofs or copies at night. All this I have done, I do, I will do. It is part of my life as a musician, and I can bear it without a murmur or even a thought, as the sportsman endures cold, heat, hunger, thirst, the sun, rain, dust, mud, and the thousand other fatigues of the chase. But everlastingly to have to write *feuilletons* for one's bread! to write nothings about nothings! to bestow lukewarm praises on insupportable insipidities! to speak one day of a great master and the next of an idiot, with the same gravity, in the same language! to employ one's time, intelligence, courage, and patience at this labour, with the certainty of not even then being able to serve Art by destroying abuses, removing prejudices, enlightening

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opinion, purifying the public taste, and putting men and things in their proper order and place! This indeed is the lowest depth of degradation!'

Have we not here a clue to certain of his musical defects that are admitted even by his admirers? An interesting point for discussion would be the extent to which the journalistic drudgery adversely affected the composer. It may be doubted whether any other great composer suffered so much from distractions so constant, uncongenial, long-continued, and maddening. And Berlioz would have hated his task still more could he have foreseen that after his death musicians would be divided as to Berlioz the composer, but unanimous in acclaiming Berlioz the journalist.

To attempt in the course of a short review a detailed discussion of this substantial volume—it runs to over three hundred and fifty large pages—is hopeless. We can only send the reader to the book, assuring him that he will enjoy it all, and not least Mr. Newman's characteristic Introduction.

G.

'Gioacchino Rossini.' By Giuseppe Radiciotti. Vol. 3.

[Tivoli: Arti Grafiche Majella di Aldo Chicca.]

With the publication of the third volume, Prof. Giuseppe Radiciotti's monumental work on Rossini comes to an end, and our first impulse is to congratulate the author on having accomplished a critical and biographical study which was needed with utmost fairness, great patience, and remarkable skill. Prof. Radiciotti's enthusiasm for Rossini's music is obvious and, indeed, without it such a book could have never been written. But it does not lead him—as too often happens—to make claims that cannot be substantiated. Even if we do not always share his admiration for some of the lesser-known works, if our estimate of the man differs from his, he remains the friendly critic rather than the apologist, and he is not afraid to give the reader information which appears contradictory. For instance, we are told that Rossini expressed the greatest admiration for Bach, and also that on one occasion he is reported to have said that, 'Dix minutes de sa musique c'est sublime, mais un quart d'heure c'est crévant.'

These apparent contradictions are part of a portrait which may be said to be life-like just because it does not ignore those traits which correspond to irreconcilable elements of human nature. And Rossini's life provides a vast choice of paradoxes and antitheses. The 'Pesarese,' apart from his gifts as a composer, seems to have been an exceedingly wise and kind person; yet he was heartily disliked by not a few of his contemporaries, and especially by those who had not met him. Of his kindness to young musicians one instance suffices. When Saint-Saëns was young and unknown, Rossini asked him to one of his receptions and made him play one of his compositions, allowing the guests to believe that it was the work not of the young apprentice but of the old master. When the performance was over and the guests were showering congratulations on their host, Rossini waited until they had finished then calmly introduced Saint-Saëns and revealed his little plot. It was well meant, and the ruse succeeded in establishing Saint-Saëns's fame

amongst Rossini's friends, but it is not improbable that some of them resented this palpable demonstration of their lack of discernment. His visit to Beethoven, his meeting with Wagner, are enough to prove both Rossini's sense and his sensibility. But he had one fatal weakness; he could not resist a jest, and he surrounded himself with men whose appreciation of an epigram was greater than their understanding of music, and who repaid his hospitality and his society by a championship which was often both foolish and blind. To them we owe the stories which found their way in the biographies utterly condemned by Rossini; they were the cause of the absurd antagonism which sprang up between the partisans of different schools. Again and again in these pages we are told that he rebuked his supporters, carried away by a devotion not solely due to artistic causes. If to these be added misunderstandings arising from antipathetic temperaments (Schumann), and also from the antagonism aroused by his sudden success, it will be seen how easily the legends grew up which completely obscured the real Rossini from us—legends which this great biography of Prof. Radiciotti should dispel once for all.

It will never do, however, to suggest that Rossini's was an epic figure. He was a man of the world, with the tact, wisdom, and the morality of the man of the world. He had neither the moral greatness nor the capacity for sorrow of, say, Verdi. And although a European revival of interest in Rossini's music is not improbable—especially since Richard Strauss expressed his delight in 'L'Italiana in Algeri,' which he saw a little while ago at Turin—the temperament of the man is reflected in his music. Without in any way appealing to sentiment, it may be said that 'he who never ate his bread with tears' may be a good man and a true man, but not the best and the truest artist. The music, like the life, of Rossini must be studied and treated with greater respect than has been done by less scrupulous musicians than the author of 'La Boutique Fantasque.' The public of to-day will never swallow a 'grand cantata' on the episode of Count Ugolino in the Divine Comedy, 'adapted to the music of the celebrated "Stabat Mater" of Rossini, the words imitated from Dante by M. M., the music edited by W. H. C.'

The only unfavourable comment which can be passed on these volumes is that they are too bulky to be easily handled and too expensive to reach the average student. Perhaps some day Prof. Radiciotti will be induced to bring out a smaller and cheaper edition. His study deserves wider publicity than an *édition de luxe* can secure.

F. B.

'Le Phonographe.' By André Cœuroy and G. Clarence.

[Paris: Editions Kra, 12 francs.]

M. Cœuroy and Mlle. Clarence have succeeded in producing the best little book on the gramophone that this reviewer has yet seen. As they have attempted to cover all aspects of the subject in two hundred pages, the treatment is naturally far from complete. The first fifty pages, dealing with history and technicalities, begin rather fantastically in 999 A.D., but soon reach the patent

specifications of Scott, Cros, and Edison. Visits to a recording studio and a factory are briefly described, and various suggestions are offered to the record manufacturers.

All gramophone users will agree with the suggestion that the trade marks of the labels should be much smaller, so as to leave more room for an accurate and fuller description of the music recorded.

The authors show that they do not appreciate the technical aspects of the subject when they suggest that the label should indicate also the type of needle to be used for the particular record. It is evident from the chapter on the gramophonic life that in France the gramophone has obtained nothing like the hold it has elsewhere. Remarkable figures for the annual consumption of records are: England, eighty millions; Germany, seventy millions; and France only eight millions. The survey of records available, dealing with all types from the non-musical 'whispering baritones' and fox-trots to the musical (classified under composers), is of less interest to the English musician who already has better accounts in English.

The remainder of the book contains a good deal of not easily accessible information on gramophone concerts, clubs, literature, criticism, and the various archives containing records of all spoken European languages and dialects, and of primitive and folk-music. The pianist will be sorry to read that in the German schools, where considerable use is made of the gramophone, pianoforte records are almost 'verboten,' because the recording is imperfect. W. H. G.

'The New Encyclopedia of Music and Musicians.' By Waldo Selden Pratt.

[Macmillan, 12s. 6d.]

The first edition of this work appeared in 1924. The new edition is more compact in size owing to the use of thinner paper, and the price is considerably lower than that of the first edition (31s. 6d.). Otherwise, dipping at random into its nine hundred and sixty-seven pages, we can discover no signs of revision. On the contrary, the information concerning some London institutions is out of date, Mackenzie being still given as principal of the Royal Academy of Music, and Terry as organist of Westminster Cathedral, Nicholson of Westminster Abbey, Macpherson of St. Paul's Cathedral, and so forth. The volume remains, however, a valuable storehouse of information of all kinds. In the biographical section we think (as we thought in 1924) that the American section is weakened by the inclusion of quite lengthy notices concerning some composers whose reputation has been made by feeble songs.

#### BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

'Schumann's Concerted Chamber Music.' By J. A. Fuller-Maitland. ('Musical Pilgrim' Series.) Pp. 47. Oxford University Press, 1s. 6d.

'Johann Sebastian Bach.' Eine Biographie von Charles Sanford Terry. Pp. 391. Der Insel-Verlag zu Leipzig.

'The Scottish Psalter, 1929.' Metrical Version of Scripture Paraphrases with Tunes, Authorised Version, Pointed with Chants. Oxford University Press, 4s.

'The Elements of Fugal Construction.' By C. H. Kitson. Pp. 76. Oxford University Press, 7s. 6d.

'The Oxford Psalter.' Newly pointed for chanting and edited by Henry G. Ley, C. Stanley Roper, and C. Hylton Stewart. Oxford University Press, 1s. 6d.

## New Music

### HANDEL'S SONGS

The present growth of interest in the lesser-known side of Handel was bound to reach the songs. In fact, it might well have started there, seeing Handel's pre-eminence as a vocal writer. However, if singers do not quickly extend their Handelian repertoire, it will be no fault of editors and publishers. Here are several enterprises, all covering different ground. Four albums of solos from the secular works have just been issued by Novello. The form and price are similar to that of the two sets of Bach solos issued from this house. The works drawn on are 'Theodora,' 'Time and Truth,' 'L'Allegro,' 'Alceste,' 'Acis and Galatea,' 'St. Cecilia's Day,' and 'Semele.' Not all the songs are unfamiliar. The albums gain from the inclusion of a few old friends, for an extra copy in such a handy form is a convenience. The soprano album contains seven numbers, the contralto seven, the tenor six, and the bass eight. As the price of each album is a mere eightpence, there can be no financial excuse for not widening our knowledge of Handel's secular songs.

From Boosey comes a fine collection, chosen and edited by Walter Ford, with the pianoforte accompaniments newly arranged from the original score by Rupert Erlebach. There are seven volumes—light soprano, dramatic soprano, mezzo-soprano, contralto, tenor, baritone, and bass. The price is 3s. 6d. each, paper cover; 6s. 6d., limp cloth, gilt. The selection has been made chiefly from the oratorios, and consists almost entirely of unfamiliar songs—a striking reminder of Handel's fecundity in this department. In fact, Mr. Ford opens his admirable Introduction with the words, 'To say that Handel composed a thousand songs is certainly to understate the truth'; and he adds that the works from which this collection is drawn (that is, excluding the cantatas and the forty operas) contain about six hundred. To these must be added recitatives galore and about fifty duets. These seven albums contain a hundred and twenty-five of the lesser-known songs. Mr. Ford acknowledges the helpful suggestions he received from friends, but the ultimate choice was his own. As to the principles on which that choice was based, we cannot do better than quote:

'I have picked out the songs which I liked best, or which seemed to have points of special interest; at the same time I wanted to exhibit Handel in as many varieties of style and mood as possible, and to draw examples from works composed at all periods of his life. . . . It will

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be seen that though the side of his genius which makes historians speak of his sublimity and grandeur is not unrepresented, greater stress has been laid upon those more directly human qualities by which he has endeared himself to the faithful for nearly two centuries. His mastery of form, in which he stands alone with Bach, his inexhaustible gift of melody, in which he has no rival but Schubert, his knowledge of the singer's art, in which he has no rival at all—these are points which none can miss; but those misunderstand Handel who fail to discern the length, breadth, and depth of his heart, the power of his imagination, and, when he means to be dramatic, the certainty of his touch.

In addition to the six-page Introduction from which the above quotation comes, Mr. Ford has added to each volume notes on the songs, and an Appendix of hints on the singing of Handel. A word is due to Mr. Erlebach's work in the matter of accompaniment. He has written pianoforte parts that strike us as being models of their kind. They add the right finishing touch to a piece of practical Handel scholarship that is worthy of the highest praise.

A third venture remains to be noticed—the selection of Arias from the operas, arranged and edited by Dr. W. G. Whittaker, with new English translations by Albert G. Latham (Oxford University Press, 1s. 6d. each). The latest batch brings the total to forty. Like Mr. Erlebach, Dr. Whittaker has gone to the original score of the German Handel Society for the basis of his accompaniments. He adopts a fuller method occasionally, using tenths and other combinations that require a 'spread' method. Smaller type is used for notes and chords that are implied but not stated in the original. The Italian words are given above the vocal staff, the English in the usual place. An excellent feature is Mr. Latham's synopsis of the plot of the opera, and an indication of the position and dramatic significance of each aria. Particulars of the scoring and hints as to pace and style are added by Dr. Whittaker.

Have singers ever before had placed at their disposal within a few months such wealth as this? We doubt it.

#### MORE PURCELL SONGS

About two years ago appeared a volume of Seventeen Purcell Songs, edited by Arthur Somervell (Novello). From the Purcell Society volume of a hundred and seven songs unconnected with dramatic works, Sir Arthur has now made a further selection of fifteen, which have just been issued by Messrs. Novello (4s.). There are some delightful things here, of course, but we fancy most musicians will be above all glad that the editor included several songs which, as he admits, are not likely to be popular. They are well worth their inclusion, however, as striking instances of Purcell's genius. There is a magnificent song called 'O Solitude,' in which we see exemplified Purcell's almost unique faculty for using the ground bass form as a medium for intense expression. It is, however, too long and too sombre to justify a hope that it will be heard more than very rarely. Another example of this type of song occurs in the 'Elegy on the Death of Mr. Thomas Farmer,' which contains a long section on a three-bar ground bass, two bars of which consist merely of a chord of C minor in *arpègio* octaves.

Few singers, and no Purcellian, can afford to miss this well-edited album of good things.

The Oxford University Press sends copies of Constant Lambert's 'Rio Grande' in vocal score (6s.) and the solo pianoforte part (5s.). The successful performance of the work at the Hallé Orchestral Concert on December 13 will be remembered. It is a setting for chorus, orchestra, and solo pianoforte, of a poem by Sacheverell Sitwell, and is throughout based on dance rhythms of the type known as 'jazz.' The orchestra uses no strings, and consists of 2 trumpets, 2 cornets, 3 trombones, 1 bass tuba, and a small army of percussion calling for five players—3 timpani, side-drum, tenor drum, bass drum, cymbals, Turkish crash, tam-tam, tambourine, castanets, triangle, Chinese tom-tom, cow-bell, Chinese block, xylophone, and *jeu de timbres*. For once in a way a reviewer is able to speak with the knowledge supplied by a performance of the work. The present writer liked the look of it in the score; a hearing of it made him enthusiastic. Lambert is clearly one of the Hopes of the Side.

Dowland the song-writer we know, but the instrumental composer might have remained obscure for a long time yet but for the zeal and scholarship of Peter Warlock, who has transcribed and edited for the pianoforte fifteen of the lute pieces. They cover a wide range of style and feeling, from light dance measures, such as the delightful 'Mr. Vauxes Gigge' and 'The Shoemaker's Wife (A Toy),' to extended pieces, fugal and chromatic, e.g., the 'Fancye' called 'Forlorne Hope.' Mr. Warlock has made no attempt to produce a pianistic version; he transcribes from the tablature literally. But a pianist of experience and taste will have little difficulty in making the very slight modifications necessary. In fact, much of the music is unexpectedly effective even as it stands.

To the Oxford Orchestral Series has been added Bach's 'Jesu, Joy of man's desiring,' scored for chorus, violins (oboes i. and ii. *ad lib.*), viola (or violin iii.), cello (optional), and bass. This should prove a useful version for school orchestras and other small and incomplete forces. We wish, by the way, that Dr. Whittaker had removed all possibility of doubt concerning the equalisation of  $\text{♩}^3$  and  $\text{♩}^2$  by printing them both as triplets. It is true that the performers are instructed to play them so; but why perpetuate an outworn and inconvenient convention in printing? In all cases where Bach's intention is clear (as it certainly is in this instance), modern usage should be followed. The few doubtful cases may be left as Bach wrote them, with an editorial expression of opinion as to the interpretation.

Recent additions to the excellent miniature scores in the Eulenberg edition are Bach's Cantatas No. 81, 'Jesus schläft, was soll ich hoffen?' (1s. 6d.); No. 85, 'Ich bin ein guter Hirt' (1s. 6d.); No. 34, 'O ewiges Feuer' (2s.); and Viotti's Violin Concerto No. 22, in A minor (2s. 6d.). Arnold Schering contributes a preface to each of the Cantatas, an English translation being added (Goodwin & Tabb).

Too late for review in our December number came 'The Hums of Pooh,' by (need we say?) A. A. Milne, set to music by H. Fraser Simson, and decorated by E. H. Sheppard (Methuen, 7s. 6d.). It was just the thing for a Christmas present, and ought to have been mentioned earlier. Happily, the 'Pooh' books are independent of mere season, and this latest example, which strikes us as being at least fully equal to any of its predecessors, is an un-birthday or an un-Christmas present that may be counted on not to misfire.

## UNISON

Two more volumes of 'Novello's School Songs,' Nos. 240 and 241, contain, the one twenty-six and the other twenty-five classical songs. These are even cheaper than preceding books, the complete form costing two shillings, and the voice part only (Staff and Sol-fa together), eightpence. Arne, Bach, Brahms, Handel, Haydn, Lully, Purcell, Mozart, Schubert, and Wagner—such are the names herein. It is astonishing that teachers are still to be found using inferior music, when these riches, with many good things of to-day, are to be had so cheaply. A penny apiece, or three a penny if the class is to have only the voice part—is this extravagant? And could not every school in the country afford it, if it would? And is there an excuse for any teacher's still 'putting them through the Clara Butt repertoire,' as a queer soul once told Dr. Whittaker she was doing?

W. R. A.

## MIXED-VOICE

J. A. Sowerbutts, one of the writers who always brings good ideas, sets a poem from Thomas Ford's 'Love's Labyrinth' (1660), under the title 'The busy man is free.' This flows well and simply with tuneful, interesting parts, in unpretentious, sound style. The top part (S.A.T.B.) is divided for a few beats (Stainer & Bell).

Julia Sharp's 'Proud Maisie' (Scott) has imagination. This stark, quiet drama is difficult to set. Miss Sharp does not attempt too much, and her strokes tell. I like the style (S.A.T.B.) (Boosey).

Ivor Davies's setting of 'May Dew' (to which we remember Sterndale Bennett's pretty music) treats the voices kindly, and gives them interesting points of imitation. I doubt if the sudden key-change near the end is quite worth while, but it will not hurt (Hawkes).

George Rathbone sets Shelley's 'I pant for the music which is divine' under the title 'Music' (S.A.T.B.). The fervour is present, not overdone, and the part-writing is genial and attractively full (Novello).

'The Plumber's Opera' (why has this friend of man had to wait so long for musical recognition?) is written and composed by John Odell, the orchestration being by a very able hand, whose orchestral work has been heard at Bournemouth and elsewhere—Cyril Crabtree. There is a good deal of fun to be got out of the music, which includes a 'Plumber's Fugue,' much too brief to do more than suggest the deliberations of that artist. There are skits of the famous 'Prologue,' and, as the waters engulf the household, the opening of 'Rhine Gold.' No chorus is required; simply three baritones (one high), a soprano, and a contralto or mezzo-soprano. 'The hissing sound

of a burst pipe commences in Act 1 and may be continued throughout the opera. . . .—the method of the play 'Rain,' it will be remembered. Amateurs may perform the work on purchasing six copies of the vocal score, and paying twenty-five dollars for two consecutive performances, with fifteen dollars for each subsequent performance. Those who can afford the fee, and can rise to good broad comedy singing, should look at the work, the price of which is not given (Hawkes).

Eaton Fanning's 'There is dew on the flow'ret' takes Tom Hood's intimately sentimental words, and fits them well with easy music that lovers of the older strains—Pinsuti and the slighter Sullivan—will like (Novello).

W. R. A.

## FEMALE-VOICE

Two seasonable songs are printed together. One is Rathbone's bell-like 'Winter' (s.s.), a happy greeting song, beginning loudly and ending with a rich tone on 'Peace and Goodwill.' The other piece is the old French carol 'A Day, a Day of Glory,' arranged with an easy Descant. It has some bold leaps. Both are simple. Edgar Bainton's 'Astrophel' (s.s.) has weaving parts. The voices must use all their suavity and colour here in telling of Spenser's gentle shepherd. The notes are not at all difficult to find and keep. The song is good for older singers (Novello).

W. R. A.

## CHURCH MUSIC

An admirable addition to Novello's Services, Anthems, &c., for Men's Voices is C. S. Lang's setting of the Magnificat and Nunc Dimittis in the key of B flat for T.T.B.B. The writing for both voices and organ is fluent and effective, and the treatment is well varied. The canon at the fifth below with which the Nunc Dimittis opens moves easily, and leads to an imposing climax in four-part harmony for the last verse. This is an interesting and attractive setting which should be widely appreciated by men's choirs. By the way, an unwanted sharp appears before the bass B at the bottom of p. 9. Another welcome issue from the same house is the chorale, 'My God, when Thou shalt call me home,' from Bach's Cantata 'Let Songs of Rejoicing.' It appears as No. 257 of Novello's Short Anthems, and is for S.A.T.B. and organ. This deeply expressive chorale, with its smoothly-flowing counterpoint, is a beautiful example of Bach's work, and may be warmly commended to the notice of choirmasters. It is within the capabilities of any average church choir.

Two Anthems, by Harold E. Darke, come from the Oxford University Press. 'O Gladsome Light' (English Hymnal 269) is a fairly straightforward setting, not difficult, and a good example of this composer's methods. A brief middle section (*Meno mosso e molto tranquillo*) leads without a break to a resumption of the opening idea (*poco allegro*), and works up to an effective climax. 'Even such is Time' is a setting (*poco lento*) of words by Sir W. Raleigh. The treatment of the second verse—'Who in the dark and silent grave'—is interesting, the altos and basses singing in octaves in their low registers (*ppp*) against a theme, also in octaves, by the sopranos and tenors. A big climax is reached before the final

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*pianissimo* close. Both these anthems are for unaccompanied singing.

A carol for Christmas, 'Come, ye Christian people all,' words and music by J. A. Sowerbutts, is a musicianly setting which will appeal to good choirs. It is for unaccompanied singing (Stainer & Bell). Two Christmas carols—'Cock-a-doodle-doo' and 'Long ago on Christmas morn'—are issued under one cover by the S.P.C.K. The words are by R. L. Gales and 'Anon.,' and the music by M. A. Harwood (Mrs. Basil Harwood). They are short, gracefully-written works, the second a tender little melody sung first by sopranos and in the next verse harmonized (S.A.T.B.).

From the S.P.C.K. comes a new and revised edition of C. Hylton Stewart's Magnificat and Nunc Dimittis, set to music in free chant form and intended for congregational singing. The same composer's anthem 'Disposer Supreme' is an arrangement of Croft's tune 'Hanover' (Oxford University Press). The second and third verses are sung by boys and men (unison) respectively, and the fourth and last to excellent faux-bourdon arrangements. G. G.

Bach's double-choir motet, 'Sing ye to the Lord,' appears in a new edition made by C. Kennedy Scott, with English text by Beatrice E. Bulman. The music is in both notations (Oxford University Press).

## Gramophone Notes

By 'Discus'

H.M.V.

The records of the Philadelphia Symphony Orchestra in Bach's Brandenburg Concerto No. 2 will probably raise discussion concerning the general question of pace in playing Bach. There are plenty of musicians of standing who think that we should play his Allegros somewhat deliberately, chiefly on the ground that a hundred and fifty years ago the extremes of pace were less marked than they are to-day. Against this it may be argued that the speeding up of life in general is a factor that cannot be overlooked. If Bach's music is to sound to us pretty much as it sounded to his contemporaries we must surely be prepared to adopt a wider range of pace and power than was then possible—for the comparatively slow pace of Bach's day was partly dictated by considerations of technique and also by certain imperfections in instruments that have since been remedied. Bach must have found it a difficult, if not impossible, task to enlist the services of an orchestra every member of which was first-rate, and the pace and interpretative details had necessarily to be scaled down to the capabilities of the least efficient. The logic of the case seems to be this: Faced with a work which Bach clearly intended to sound brilliant, we must aim at brilliancy. There can rarely be any doubt as to his intentions, and we are surely doing Bach disservice by abating a scrap of brilliance or power contrast when the idiom of a work clearly calls for those qualities. For this reason I feel that the Philadelphians play the Concerto too slowly. They make it stately and solid at the cost of spirit. This being a matter of taste, I put it forward with diffidence. The only point on which I feel disposed

to dogmatise is that of balance. I feel that the solo instruments (violin, flute, oboe, and trumpet) should stand out more than they do. In the beautiful slow movement especially, I want the three solo instruments more in the foreground. (The trumpet is absent from this movement.) One has a feeling that the *continuo* part in some passages has been scored for ripieno strings which are allowed to get in the way of the soloists. There is much splendid playing in this performance, which will please those of us who have not been spoilt by Sir Henry Wood's much livelier and more genial readings of these Concertos. The odd side of the third of the records is given up to a very good transcription of the so-called 'Giant' Fugue. Here I should have welcomed a touch more of boldness in the recurrent ground bass figure (D1708-10).

The records of Cortot and Thibaud in the Kreutzer Sonata give us all or very nearly all that we should expect from two such players in such a work. Here and there, especially in the first movement, we feel perhaps that there is more fire than finish, owing to a few lapses on the part of the violinist in some of the rapid passages. Yet the playing all round is so good that we may not merely forgive these slight blemishes, but may say as was said of Liszt that his wrong notes are better than some players' right ones. In a word, this is a very fine performance of a masterpiece, worthily recorded (DB1328-31).

It is a disappointment to find Mischa Elman fiddling away with such hackneyed items as Raff's Cavatina and Dvorák's Humoreske. He does it beautifully, of course; but why? (DB1354).

The vocal records contain some real top-notchers. The Love duet from 'Tristan' could hardly be better sung and played than it is here by Frida Leider and Lauritz Melchior and the Berlin State Opera Orchestra and the London Symphony Orchestra, both conducted by Albert Coates. I need hardly add that the two orchestras do not play together. The former accompanies the first half (D1723), and the latter the second (D1724). The keen listener can well divert and instruct himself by comparing the playing of the two.

Those who wish for coloratura singing can ask for nothing better than that of Toti dal Monte in the Polonaise from 'Mignon' and a Donizetti aria, accompanied by the La Scala Orchestra, Milan (DB1318).

Of far greater musical interest, however, is the record of Elisabeth Schumann in Richard Strauss's Christmas song 'The Three Holy Kings' and 'O had I Jubal's lyre.' Both, of course, are sung in German, and it seems odd to hear the familiar Handel song as 'O hatt'ich Jubals Harf.' These make a fine pair, the richness of Strauss and the simplicity of Handel setting one another off well. In the Handel song only the first part is sung, by the way.

Joseph Hislop sings very tenderly and touchingly a beautiful song by Rachmaninov, 'To the Children,' and another song also on the sad side—Messager's 'The Grey House.' It is to be hoped that the reception of these two songs will lead to our hearing more of this fine tenor in songs rather than well-worn operatic extracts (B3154). Rachmaninov's song is likely to appeal more to adults than to children.

Here is a record of some that will appeal to both old and young—a batch of the 'Very Young' songs by A. A. Milne and Fraser Simson, sung by George Baker. These are delightful, and I have never heard a performance that struck me as being so exactly the right thing—a light, pleasant tone, clear words, and the right kind of humorous touch—that is, not underlined or overdone. Here are the titles, for the benefit of those who wish to select: 'Us Two,' 'Knights and Ladies,' 'In the Dark' (B3178); 'Shoes and Stockings,' 'Forgiven,' 'Binker' (B3179); 'Nursery Chairs,' 'Waiting at the Window,' 'Spring Morning,' 'The End' (3180).

In the way of festive instrumental records I mention that of Jack Hylton, his Orchestra, and his Guests with Tommy Handley as M.C., in 'Good Old Dances'—the Polka, Voleta, Barn-dance, Waltz, &c. Very good indeed the old dances prove to be, but personally I could dispense with the rather pumped-up humour of the M.C., conductor, and guests (C1784).

The other seasonable record is one made by the New Light Symphony Orchestra, conductor unnamed, in Lake's 'The Evolution of Dixie.' This is lively and really clever music, capitably played. I wish all the recording of serious orchestral music reached the level of this in colour and definition (B3190).

A very unusual set of records is that of Sacha Guitry and Yvonne Printemps in extracts from 'Mozart,' 'Mariette,' and 'Deburau'—a mixture of talking, singing, and instrumental music whose subtlety can be appreciated even by those whose French is insufficient to enable them to grasp it fully. Here is a new departure, and one that opens up a promising field, surely. What wouldn't some of us give for a few scenes from the best English drama and comedy, spoken with such art, and so perfectly recorded? The public for this sort of thing may perhaps be limited, but I hope it is big enough to encourage further efforts in a delightful field. We now have drama by wireless; why not by gramophone?

#### COLUMBIA

Albert Sammons has now become associated with Elgar's Violin Concerto, and is the inevitable exponent for recording purposes. With the co-operation of Sir Henry Wood and the New Queen's Hall Orchestra he gives us here a performance that leaves scarcely a pin-hole for adverse criticism. The recording is on an almost equally high level—only 'almost,' because once more it is necessary to complain of the somewhat muffled and remote effect of certain very quiet passages, especially in the slow movement. The merits of the recording, however, are conspicuous, the detail being good, and the balance between soloist and orchestra first-rate. This is one of the best large-scale recordings that have come my way for some time (L2346-51).

There is still room for our naive old friend 'The Poet and Peasant' Overture, and here it is excellently recorded as played by the Augmented Symphony Orchestra, conducted by Percy Pitt (9760).

The Poltronieri String Quartet have made so many friends by their wireless playing that there should be a warm welcome for their records of Haydn's Quartet in G, Op. 76, No. 1. Thematically, this work is so naive as to suggest an Op. 1,

but the old hand shows itself throughout in the development, and especially in the delightful counterpoint. The Poltronieri players give it most engaging performance. Among their many virtues is an unusually wide range of power (9777-78).

So far as the pianoforte is concerned Beethoven has not been well served by the gramophone. We have had far too much Moonlight and Appassionata and not nearly enough of the vigorous and attractive early and middle Sonatas. I took up the records of the 'Adieu' with high hopes, seeing that it was played by Godowsky. But the tone is unsatisfactory throughout, and the last movement is rushed and blurred. A pity (L2354-55).

That the pianoforte *per* gramophone need not sound like a muffled tin banjo, however, is shown in the record made by Cyril Scott of a couple of his own pieces—'Water-Wagtail' and 'Valse Scherzando.' Here the tone is almost invariably musical, and the effect delightfully clear. On this showing, Mr. Scott is one of our best pianoforte recorders (5435).

Further evidence of this is seen in the accompaniments which Mr. Scott plays to his own 'Blackbird's Song' and 'Lullaby,' sung by Gertrude Johnson. The honours go to the pianist, in fact, for Miss Johnson's singing lacks the ease demanded by the songs (5611).

I am not in the habit of using superlatives, but I let myself go over the record of a couple of duets for two basses by Purcell, 'Awake, ye dead' and 'Sound the trumpet,' sung by Norman Allin and Harold Williams. I do not hesitate to label both music and performance as magnificent. The two voices, though well balanced, differ just sufficiently to ensure variety; the florid passages are models in clarity; and the style in both numbers seems to have been extraordinarily well caught (5438).

The St. George's Singers give a performance of Byrd's 'Juxtorum animæ' that definitely justifies our considering them as rivals of the English Singers. I like, too, the tenderness of their work in the *Agnus Dei* from the same composer's five-part Mass, though once more I am conscious of a slight muffling of the tone—a defect that is due to the recording rather than to the singing. I have no doubt (5547).

The Sheffield Choir, conducted by Sir Henry Coward, sings Parry's 'Jerusalem' (verse 1, women alone; verse 2, unaccompanied harmony; verse 3, full unison) and Walford Davies's 'Let us now praise famous men.' There is good spirited singing in the latter, but I cannot abide the thin, starved, meagre, edgy, shrill tone of the women's voices in 'Jerusalem,' especially in the first verse (9763).

Most basses and far too many baritones have struggled with the old drinking song, 'In cellar cool.' If they want to know how those abysmal notes should sound and how those wide leaps should be stridden, they should hear it sung by Ivar Andresen. (But his pace is too slow.) His companion piece is a 'Swineherd's Song,' in which he again plumbs the depths. He sings the songs in German and Swedish respectively (L2353).

Sir Thomas Beecham makes the 'Pastoral' Symphony from 'The Messiah' a little too substantial for my taste. I prefer its companion piece, the *Larghetto* and *Polonaise* from the Concerto Grosso No. 14. This is delightful stuff,

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and, like most other Handel instrumental recordings recently issued, makes us wish for more (L2345).

## DECCA

A good mark should go to this company for its enterprise in recording William Walton's Overture 'Portsmouth Point.' I am astonished that London performances of this brilliant and vital work should have been so few. (I think there have been no more than a mere couple.) We are so accustomed to find the gramophone dealing almost entirely with 'winners,' and even with the discarded favourites of the concert-room, that it is good to find the instrument for once in a way giving a lead. The players here are the New English Symphony Orchestra, conducted by Anthony Bernard. It would be nonsense to pretend that this recording can take the place of a first-hand performance. The rhythmic complexities are too great to be grasped fully, save when the performance gives us the perfectly defined bass which no gramophone record has ever yet managed, though things are improving. What this performance does get, however, is the vigour and spirit of the music; and I am glad that Mr. Bernard was not afraid of a touch of stridency here and there. Gramophonists will not see all there is in this work at a first hearing. I put it on twice straight away, and found the second performance throwing a good deal of fresh light, although I know the work fairly well from its full score. I commend this record to readers who wish for a good sample of the output of one who is among the most gifted composers of to-day, not merely in this country but anywhere (M94).

Stewart Wilson makes his first appearance in the Decca catalogue with Vaughan Williams's 'Wenlock Edge' Cycle, his colleagues being the Marie Wilson String Quartet and Reginald Paul. In the ordinary way his diction is so good that I feel the recording does him rather less than justice in this respect. There is some slight muffling, too, at times. Otherwise this is capital all-round work, the balancing of the voice, string quartet, and pianoforte being almost invariably well managed. Now that the Decca Company has found Mr. Wilson, I suggest that it should record him in the sort of thing I heard him doing at the Lausanne Conference in a way that took the audience by storm, *i.e.*, in songs prefaced by a few words of spoken introduction. Mr. Wilson is an attractive speaker with a sense of humour, and can carry out the annotated song idea to perfection. Of these 'Wenlock Edge' records I feel that the best is 'Bredon Hill,' with 'Is my team ploughing?' as a good second. I give particulars for the benefit of those who wish to make a choice: M88, 'On Wenlock Edge' and 'Clun'; M89, 'From far, from eve and morning,' 'Oh, when I was in love with you,' and 'Is my team ploughing?'; and M90, 'Bredon Hill.'

Among the very best of recent military band records is that of Dan Godfrey's arrangement of Elgar's 'Wand of Youth' Suite No. 2, played by the Decca Military Band conducted by Charles Leggett. This is first-rate from start to finish. The music stands transcription extraordinarily well, the playing is full of life and colour, and the recording beautifully clear. M85 gives the March and 'The Little Bells'; M86, 'Moths and Butter-

flies' and 'The Fountain Dance'; and M87, 'The Tame Bear' and 'The Wild Bears.'

An excellent bass is Richard Watson, an Australian who is well known to the audiences of the Covent Garden Grand Opera Company at present touring. He is recorded singing 'When a maiden takes your fancy,' from 'Il Seraglio,' and 'Slander's Whisper,' from 'The Barber of Seville.' Julian Clifford conducts the orchestra (M95).

A record of the Decca Choir, conducted by Arnold Goldsbrough, singing a couple of Christmas carols, 'God rest you merry, gentlemen,' and Holst's arrangement of 'Diverus and Lazarus,' reached me too late for mention in the December number. I understand that the Decca Choir is made up of a small group of professional singers trained by Mr. Goldsbrough. Their singing of these carols is so good that I hope we shall hear more from them in unaccompanied music. They have a light touch and a flexible rhythm, and the voices (especially the basses) are all musical and sympathetic (F1566).

## NATIONAL GRAMOPHONIC SOCIETY

Too late for notice last month came a batch of four records all concerned with the 'cello. Vivaldi's Sonata in E minor is played by George Pitsch and an anonymous and capable string quartet. The recording here is exceptionally good in clearness and sonority. I like the gravity and breadth of the Largo, but the quicker movements suffer somewhat from the soloist's tendency to rush his small groups of quick notes—a fault common to string soloists. This Vivaldi work is on 131 (Largo and Allegro) and 132 (Alla Siciliano and Allegro Vivace), the second side of the latter being given to three folk-tunes arranged for 'cello (Mr. Barbirolli) and pianoforte by Ethel Bartlett, who herself plays the latter part. These are rather over-sophisticated, with lots of charming chords, only a few of which are in place here.

Miss Bartlett and Mr. Barbirolli join with capital results in Bach's Sonata in G major—Adagio, Allegro ma non tanto (133), Andante, Allegro moderato (134). It may be worth while pointing out that this work is Bach's own arrangement for viol de gamba and harpsichord of a trio for two flutes and bass. It is a flowing, tuneful work, with a particularly expressive Andante in E minor. I like the playing very much, except for a few lapses on Mr. Barbirolli's part into the hurrying trick I mentioned above.

Even Roy Henderson's sonorous performance cannot remove an impression that Maud Valérie White's 'King Charles' has dated badly. Besides, we are not to-day very enthusiastic about the Stuarts. I like him better in 'Simon the Cellarer,' wherein he discovers a good touch of humour and characterisation. His diction is exemplary, too (M99).

For me the record of Frank Titterton singing 'Strange harmony of contrast' and 'When stars were brightly shining,' from 'Tosca,' is spoilt by the Caruso sob in the latter. Such cheap effects should be left to the Mediterraneans (M97).

The Bach Prize at the Tobias Matthay Pianoforte School has been awarded to Wendy Tyler. There were thirty-five competitors. The adjudicator was Mr. Felix Swinestead.

## Player-Piano Notes

ÆOLIAN

*Duo-Art.*—Weber's Overtures remain among the very best examples of their form, and are enjoyed by owners of every height of brow. They have the merit, too, of transcribing well, thanks to their melodic interest. Here is a roll of the 'Freischütz' Overture, and as the player is M. Lamond, in good form, no more need be said (7304).

Josef Hoffman plays the Finale of Beethoven's C major Sonata, Op. 2, No. 3 (7307), thus completing a first-rate reproduction of the whole work. His rhythm in this last movement is specially good—lively, yet not rushed. It is to be hoped that we shall have more of such excellent rolls of Beethoven's early and middle-period sonatas. They have been as a rule neglected by recitalists. Many teachers and amateur performers would derive much pleasure and profit from authoritative reproductions.

'Play me another' consists of fragments from 'Twenty Famous Compositions,' and is not the 'lightning switch' kind of thing. It has been compiled and edited by Robert Armbruster and G. W. Harris, and is intended for use in a kind of 'spotting' game. Its fragmentary nature of course makes it of little interest for ordinary playing (0950).

*Song Rolls.*—An apparently new departure in this section is the issue of gramophone records of songs, words and accompaniment being given on rolls 'specially arranged' for use with the records. The songs are Bohm's 'Still as the Night' (28004), Woodforde-Finden's 'Kashmiri Song' (28002), Coningsby Clarke's 'The Blind Ploughman' (28001), and Teresa del Riego's 'Sink, red sun' (28003). The singers are Elsie F. Fisher and Lawrence Folker, who are inclined to add over-much sentiment to songs that already have ample. Personally, I found it no easy matter to make the rolls synchronise with the records. The player has to yearn with the singer, but just how much and how often can be discovered only after considerable repetition. There seems to be a good and interesting idea at the back of these rolls and records. I should like to see it tried with far better songs and singing. The kind of player-pianist who would fully appreciate the artistic pleasure to be got from accompanying would hardly be appealed to by songs of the type used in this experimental batch. On the other hand he would revel in the chance of supplying the pianoforte part of, say, Stanford's 'Songs of the Sea,' Parry's English Lyrics, or classical *Lieder*.

BLÜTHNER

*Hupfeld Animatic.*—It is a pleasure to meet with another operatic transcription played by Szendrei. He maintains his very high standard in two rolls of Beethoven's 'Fidelio' (59818-59819).

Anton Rohden plays Bach's 'Partita' No. 2, in C minor. This is one of Bach's finest clavier works, though not very well known. In the Sinfonie, Rohden is inclined to be rigid and heavy, I feel. Only the opening Grave calls for weight, the graceful Andante and fugal Allegro being throughout in two-part writing. More flexibility in the Sarabande would also be an

improvement. The delightful Caprice comes off well. Bachites who know only the Suites should make acquaintance with the Partitas, and this reproduction should serve as a good opening. The Sinfonie, Allemande, and Courante are on 59259, and the Sarabande, Rondeau, and Caprice on 59260.

Several rolls of the light attractive type are distinctly out of the common run, and make good hearing. The best is a Humoreska by Josef Suk neatly touched off by Wijsmann (51924); the others are Sjogren's 'Morgenwanderung' ('Auf der Wanderschaft' Fantasia, Op. 15), played by Max Pauer (59519); two pieces by Vasa Suk—a Nocturne of more than usual interest (55650) and 'Reminiscence' (55651). The last-named is less good—it suffers from over-repetition. Both rolls are played by Otto Weinrich.

Theodor Blumer gives us two Schumann rolls—'Nachstücke,' No. 1, in G, and No. 2, in F (59156). The playing here is good—better than in Nos. 4, 5, and 6 of the 'Waldscenen,' Op. 82, which are rather on the stolid side (59159). There is one Ordinary of a Scarlatti Sonata (*Velocemente ma semplice* from Twenty-six Unpublished Sonatas), arranged by Granados. This is interesting and refreshing, though the effect of the arrangement is to make the sonata sound more solid than we expect from Scarlatti. However, it is good to hear and play (55611).

D. G.

## Wireless Notes

BY 'AURIBUS'

Last month I made a parting reference to two publications that have been brought out for the benefit of listeners. They are, in fact, so closely concerned with the interests of the radio public that you may almost test a listener's intelligence by seeing whether the B.B.C. Year-Book is on his shelves and the latest issue of *Vox* under his armchair. The Year-Book is, of course, largely a chronicle of the year's events (October, 1928—September, 1929) and a bundle of statistics, but it is also a manifesto of practice and policy, and as such it asks the listener to understand the principles of broadcasting and the difficulties that surround it, and in general to take thought. In this last process the B.B.C. certainly leads the way, for the articles that deal with the ethical propositions are well reasoned. It is reassuring to have this further evidence that the B.B.C. is sound in brain and heart in spite of the occasional vagaries of its extremities. One admires not only the contents of the articles, but the sober and dignified style in which they are written. The literary get-up of the book is excellent, and makes a refreshing contrast to the familiar blatancies of modern publicity. (One shudders to think of a year-book brought out by the film industry.) Lest it be gathered from this that the B.B.C. Year-Book is a stodgy production, it has only to be added that it contains a hundred and fifty pictures of general interest, including four by Aubrey Hammond and two by Heath Robinson.

*Vox* is published every week for sixpence until better times arrive and the price is reduced. It has the same address as *The Gramophone*—10A, Soho Square, London—and the same editor. We

should be only for be but for ke wise we m Charles R gramophon the B.B.C. journals monthly and weekly It has a b and it tou of people. welcome a responsible been respo tucked aw modest cir papers is t journalisti For the res ible letter- 'Radio Cr describes it constant fa of space a launch out specialists of specialis severely ha least suffic to the prof he steppe journalist hardly dar and dange happily giv

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should be grateful to Mr. Compton Mackenzie not only for being a missionary as well as a novelist, but for keeping the two functions apart. Otherwise we might have had novels in the manner of Charles Reade in which Michael Fane puts the gramophone world in order or does battle with the B.B.C. for the soul of England. Editing journals is a slower and surer method. The monthly *Gramophone* has made a place for itself, and weekly *Vox* is unlikely to be any less successful. It has a broader and more varied field to cover, and it touches on the daily interests of millions of people. A large public should be ready to welcome and support this first attempt to organize responsible criticism of broadcasting. There has been responsible criticism before, but it has been tucked away in the columns of journals with a modest circulation. Criticism in popular newspapers is too much under the necessity of being journalistic to get at the heart of the matter. For the rest there has been nothing but irresponsible letter-writing. So there is no doubt that a 'Radio Critic and Broadcast Review' (as *Vox* describes itself) was much needed as a steady and constant factor amid the disorder. With plenty of space and freedom to dispose of it, *Vox* can launch out upon any subject, and it can employ specialists to write upon any subject that admits of specialism. For instance, Prof. Trevelyan was severely handled recently by a writer who had at least sufficient knowledge of history to stand up to the professor with confidence. Right or wrong, he stepped in where the ordinary all-round journalist deputed to 'cover' broadcasting would hardly dare to tread. Music, that most tempting and dangerous ground for the half-learned, is happily given over to expert critics.

Both the Year-Book and *Vox* have given space to the general consideration of programme-building, a bundle of difficult problems whether you deal with an hour's programme of music or a month's programme of talks or any other series of related broadcasts. The only programme to which the public at large pays any attention when it has complaints to make is the one which begins some time in the morning and goes on till midnight. It is strange that people still need to be told that this is not a programme at all, but a stock from which every individual can select according to his liking. 'Everyone his own programme-builder,' says the Year-Book, and it ought to be as unnecessary a piece of advice as 'choose what you want' in a restaurant. The B.B.C. can only supply a bill of fare, leave the customers to select their meals, and hope that none of them will complain that they can't eat the whole menu. Many complaints against the B.B.C. are quite as unreasonable as that would be. I have heard a musician say that he had no use for a receiving set because 'Le Cygne' was played three times a week.

In the general scheme of catering there can never be anything approaching an exact science, though some broad principles will no doubt emerge in time. It used to be held, I believe, that the general level of the programmes should represent the general level of the public mentality, or, to be more explicit, that the best way to please the greatest number would be to find out what is

most popular in music, in drama, in literature, in humour, in outside-broadcasts, and in religion, and more or less plump for it, thereby providing the average programme for the average man. It would have been a deplorable principle had it not been an impossible practice; for there is no such person as the average man, or at least there are very few of him. Take half a dozen types of taste in music, half a dozen predilections in drama, a dozen in literature, four (say) in humour, two in outside-broadcasts (those who want football and those who don't), and half a dozen in religion, and then make a synthesis consisting of one from each group in as many ways as you can. Already you have made up 20,736 types of listener, all but a few dozen of whom have fairly normal claims to typify the average. Probably each one of the twenty thousand wrote and complained that the programmes were not what he, the plain man, wanted; hence the fuss in the newspapers.

Perhaps there still is a wide belief in the existence of the average man, but his ghost no longer haunts Savoy Hill, if it ever did. At headquarters they now hold to a theory that is more in touch with actuality. It is laid down in the Year-Book that 'the audience which is interested in this programme will find it definitely satisfying.' In this heartening sentence the B.B.C. bestows its blessing upon minorities and an indemnity upon pioneers. The Sievekings and poster artists may go ahead and experiment for all they are worth, certain that as long as .01 per cent. of listeners are enjoying the fun there is the equivalent of a Queen's Hall audience applauding vigorously, and a pat on the back from the B.B.C. to follow in the morning. Seriously speaking, the implied licence to give specialist and experimental programmes is a good thing, for it is only by continual experimenting that radio-art will be perfected, and the persistent fostering of specialist programmes will lead us nearer to the good times when the highest culture of the nation shall have its say in some form or other in every day's programme.

On the musical side of the programmes the pioneers are, of course, well to the front with their concerts of contemporary chamber music. This item has been much criticised as being too progressive. The critics said that it overleaped its purpose by giving the public too much and giving it too soon; the public in general, being still engaged in getting used to Beethoven and Brahms, was scarcely ready for even small doses of modern music, and these large and premature meals of it would merely act as an irritant. The argument assumed that the specialist features of the programmes were addressed to the whole body of listeners. But the new theory alters the position. It says that the contemporary chamber music is intended, not for the public at large, not for the whole body of musical people, not even for the whole body of musicians, but for that small band of people who definitely want to know what the latest in music is really like, quite apart from the mere matter of enjoying it. There are such people—some hundreds, perhaps, within the range of 5GB. I am one. Little as I liked them I was glad to hear Schönberg's songs not long ago, and I was sorry to miss the notorious Webern on December 2. And so, while these concerts

probably interest fewer people than anything else in the programmes, we—the few hundred—can accept our one hour every three weeks with a good grace, conscious that during that hour we are, in the eyes of the B.B.C., the only people who matter. The worst of it is that the other people will sometimes listen too, just for fun, and they get wrong ideas. Hearing something that calls itself 'contemporary' music, they imagine that the whole musical world has gone like that, and they draw their own conclusions. It is difficult to stick up for the musical life while the loud-speaker is uttering Webern or Toch.

The most important event among recent broadcasts was the international exchange that occurred between Germany and England by means of land wires. Cologne sent 'Salome' to Daventry on Friday, November 29, and on the following Sunday London sent a Bach Cantata to Cologne. I hope it was made clear to the Cologne listeners that the Bach performance was part of a weekly series and not a special occasion put up for their benefit. For the credit of our most unmusical nation the Germans should understand that they dropped in and took pot luck with us just as we dropped in at Cologne and were served with 'Salome.' Luckily our performance was one which we could offer without misgiving. Both the choir and the orchestra sounded well, and Mr. Eric Greene and Mr. Stuart Robertson offered good specimens of English solo singing, technically satisfying, earnest and human in feeling, yet unaffected and in keeping with the music.

'Salome' must have provoked a trifle of envy in many a British breast, not because it was very wonderful in itself, but because it was something that we could not do for ourselves. Perhaps the B.B.C. will arrange for more and brighter land-line operas in order to rub it in that, while we listen outside the door, there are German and Austrian and Italian and French people inside having the best things served up to them in first-class style. It might bring in a little extra help to Sir Thomas Beecham and his campaign. Our own studio performances make a good show, of course, but it is far more tantalising to listen in to a real opera-house. The studio opera that we were given a few days before 'Salome' was 'Louise,' and the success which Miriam Licette, Tudor Davies, and Robert Radford made of it could not be dissociated from the thought that the B.N.O.C. was dead. I am no enthusiast for broadcast opera, but I would press for more and more of it as a means of hastening on the real thing.

'Salome' had lost much before it reached my ears; it had lost its bass. Perhaps there was no microphone in a good position for catching the deeper string sounds, or the 'cellos and basses fell into a deep depression in the North Sea. I cannot attribute the defect to my reception, as the shortage of bass was far more than normally evident, and other listeners have told me the same tale. Moreover, the audible part of the orchestration was often a muddle.

'Louise,' with its dull simplicities, came through far more successfully. I am sorry, Mr. Klein, but I cannot make friends with this opera. Give me

successions of frank melodies, or give me music drama, but don't give me music that avoids the one without attaining the other. For pages and pages of 'Louise' the music merely performs the function of transmuting speech into song. Its functions with a pulse and a colouring that vary according to the situation, but it brings no life of its own to play a part in the drama. An admirer of 'Louise' might quote some of its living pages against me, but I am thinking of all the dead pages in between. The broadcast performance showed them up rather badly.

Paul Hindemith, we learn, is no longer breaking new paths but has found his way through them to the broad highway on which his music may march boldly forward. This is good news. We eagerly await the first consignment of Hindemith highway music. While we listened to his Viola Concerto on November 22 he was still hacking away at the undergrowth as hard as he could go. For a few minutes it was possible to enjoy the fun and to wish the player more power in his elbow, but after a while one tired of hearing the bow used chiefly as an instrument of percussion and wanted to hear more of its smoother workings—more than the composer gave us in his slow movement. There is a lot to be said for the modern music that chops its way along; it is far more enjoyable, for instance, than the modern music that merely gropes. But Hindemith has been chopping for some years now, and one will be glad when he gets into the open and lengthens his stride. Within a few days of hearing Hindemith's Viola Concerto we heard Violin Concertos by Delius and Sibelius, and by the side of these grown men Hindemith was like a sixth-form schoolboy.

The miniature Dictionary of Musical Terms issued with the *Radio Times* on November 22 was a happy idea. The compiler evidently gave a good deal of thought to his job. He has dealt with about six hundred items, most of them carefully. If twelve men were to undertake such a task separately, the work of each would, of course, be subject to criticism by the other eleven. This being the way of the world, I may as well join the eleven and bowl a few overs.

**ALTO.**—Women are not included, although the common formula for choirs is S.A.T.B., and in the discussion and rehearsal of mixed-voice choirs the word 'contralto' is used much less often than 'alto.'

**ANDANTE.**—There are plenty of well-known Andantes; why exemplify the Enigma theme? It is never known as 'the Andante from the Enigma Variations.'

**ATONALITY** is described as a breaking away from tradition instead of the denial of key. Wagner never indulged in atonality, but, according to the Dictionary, he was the greatest practitioner of it.

**BALLET.**—Tudor vocal 'ballets,' which often occur in the programmes, are not explained.

**CANTATA:** a choral work 'not big enough to be Oratorio'? But many of the best-known ones are quite big enough.

**CHORD.**—The writer puts 'chord' and 'discord' in opposition instead of treating concords and discords as opposed varieties of chords. (He is treating the words in their technical senses.)

**CONTRAPUNTAL:** 'in accordance with the rules of counterpoint'! I am still trying to think of some contrapuntal music of the last hundred years that obeys the definition.

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and Tara  
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B: Sour  
A: Oh,  
B: Is th  
A: Yes,  
B: Tha

**DOMINANT.**—In Tonic Sol-fa it is *soh*, not *sol*.

**FARANDOLE** is described as 'like a Tarantella,' and Tarantella as a dance 'in running six-beat measure.' But the example given, the Farandole from 'L'Arlésienne,' is not in sixes but in fours or eights. *Six-beat?* I should love to watch Sir Henry beating six in a Tarantella.

**FUGUE.**—The voices do not follow on one another 'at definite distances.'

The Editor is probably fingering his blue pencil, so I will pass on to the omissions. Chorale Preludes are not mentioned, though they are a familiar feature of the programmes. Nor are such common things as Ständchen, Berceuse, Tambourin, Lyre, and Opera-Buffer, for which we would have sacrificed such rare things as Andamento, Ballabile, Guerriero, Inganno, and Lusingando, such obvious things as Languido, Misterioso, and Tranquillo, and most of the thirty lines given to the technical description of Cadences. However, I must not be ungrateful; the dictionary filled up five or six gaps in my own knowledge. Whoever ordered its inclusion in the *Radio Times* did a splendid bit of work. The little packet of concentrated knowledge has probably gone into more homes than all the other dictionaries of music put together. Doubtless many listeners hitherto indifferent to music have started to peruse it, then to read it with interest, and are now eagerly scanning the *Radio Times* programmes to see if they can spot the new words they have learnt. Perhaps they have even become a trifle less indifferent to the music itself.

I have a bone to pick with the organizers of the Austrian broadcast. They gave too little thought to the choice of music. It is true that it was not a musical show, but there must have been a great number of people who were interested both in music and in Austria, forming an audience sufficiently large in themselves to deserve consideration. While connecting Mozart definitely with Salzburg and the archbishop, why choose the 'Jupiter' Symphony, which Mozart wrote years after he had quarrelled with the archbishop and had gone to live at Vienna? Besides, the Minuet from the 'Jupiter' is not in the first line of Mozart. The other Mozart piece was the 'Figaro' Overture, which we usually hear several times a week. Moreover, it is always played so quickly that Mozart's best bits are jumbled past the ear without going into it, and the music loses half of its life and most of its point. We cannot blame this fault of performance upon the man who selected the overture for the Austrian broadcast. Still, we may be allowed to picture a scene at Savoy Hill:

A is in the record-room, indexing Pagan Love-songs. Enter B hurriedly.

B: I say, have you a spot of Mozart you can give me for this Austria show? Two pieces.

A: Yes, heaps. Here's one out already; just been returned from a studio; Overture to 'Figaro'; that do?

B: Right; any more?

A: Come over here; K-Ketèlbey—Liszt—Macfarren—Mendelssohn—here we are; what's this album—'Jupiter' Symphony.

B: Sounds like the big noise with Mozart; is it?

A: Oh, quite.

B: Is there a small bit by itself?

A: Yes, the Minuet. Here you are.

B: Thanks (exit hurriedly).

Untrue to life, perhaps, but probably symbolic. In the *Radio Times* for December 13 an article on the 'Germany' broadcast was illustrated by a picture of Grindelwald.

Early in December, Germany sent us a well-drilled orchestra, the Berlin Philharmonic, and an efficient drill-master, Herr von Hoesslin, of the Bayreuth Festival; but they did not meet. I have heard better performances of the 'Midsummer Night's Dream' Overture and Beethoven's C minor than those given by the Berlin players under Furtwängler—performances that consisted more of music and less of playing. The performance of the Concerto Grosso at the beginning was to a similar degree a case of playing for playing's sake; but it was string-playing in *excelsis*. It must have sounded glorious in the hall. Pfitzner is reputed to be somebody of importance in Germany, but in his three Preludes from Palestrina he was of no account. The Preludes are written in a language associated with good music, but that does not save them from being dull. While avoiding the commonplace, the composer puts nothing in its stead but a kind of sluggish uplift that rouses only disappointed hopes. What did the Berliners see in this music? Probably something that could creep its way into our comprehensions more easily than the really vital products of modern Germany. There was so strong a suggestion of patronage in the choice of the 'Midsummer Night's Dream' Overture and the fifth Symphony that one suspects it also in the choice of the new work.

Von Hoesslin, who conducted a Wagner programme and Brahms's first Symphony on December 6, is a machine-hand of great value. He could probably get through half a dozen Bayreuth Festivals on end without a single hitch in the works and without making any drain upon his own or anybody else's imaginative resources. He gave the most straightforward, and the most tiresome, performance of the Vorspiel to 'Tristan and Isolde' that I have ever heard.

'What is worse than a flute?' 'Two flutes.' Ditto wobbly singers. When I turned on Act 3 of 'Tales of Hoffmann' the other day I found two of them quivering at me simultaneously in the Barcarolle, and the result was so affecting that I decided to wait for Act 3. Hopefully I switched on Antonia, but she was as determined an oscillator as either of the others; and such a sweet singer, too, in other ways!

## Teachers' Department

### POINTS FROM LECTURES

How nationalism affected music was one of the considerations submitted by Dr. F. G. Shinn in discussing the influence of climate upon nations at the Bromley and District Organists' and Choirmasters' Association. Formerly, men were creatures of environment; to-day they controlled it. Climate settled the occupation of the people, controlled physique, and influenced the mentality of the nation. The physical features of a country were also instrumental in shaping mentality. Typical of the Northern nations were the English, with their energy and independence. The French

were sympathetic and dependent. Only in the last hundred years had nations begun to have souls of their own. Dr. Shinn concluded by drawing attention to the differences in the character of music of various nations, in rhythm, the shape of the melody, orchestration, and general form. These were suggestive thoughts for the members to think about.

'Variations in Music' are being illustrated by Prof. F. H. Shera in his lectures at Sheffield University. Speaking of the Haydn to Beethoven period, he said Haydn's variations were not variations in the normal sense, because each variation concluded with a development which linked on to the next. Mozart's system was essentially a three-part scheme, but it was by no means mechanical. Beethoven showed a considerable advance in clearness of definition, for his key-centres were as clear as a pike-staff. Beethoven provided the key to development, for his later themes were greatly elaborated.

'The relation of music to business' was the topic that attracted Rotarians of Guernsey to Dr. Frederic Staton's lecture. Many points were included. The local Eisteddfod was being held; the lecturer asked how many business men would have the courage to stand up publicly before an expert and have their businesses and business methods questioned and criticised. The competition was a sporting thing which brought out pluck. It gave all candidates an unbiased opinion and judgment, and local standards to work upon. It brought out qualities in all competitors which could not fail to help them in business and social life.

The Church Music Society at Bath listened to a lecture by Mr. W. Sumsion, organist of Gloucester Cathedral, who sketched some needs of development and reform in Church music. Organists, he said, perhaps more than any other executants, did not practise; they were apt not to take their work sufficiently seriously, and they did not set themselves a sufficiently high standard. Extemporising should be done as little as possible. He put in a plea for more actual silence in Church services instead of perpetually 'filling up' with something on the organ. It was impossible in the space of one minute to think of anything worth playing. Vicars and organists would find a few minutes' absolute silence much more dignified.

Church music, in the opinion of Mr. R. Arnold Greir, speaking at Ealing, has got to be made better owing to the improvement in the musical taste of the general public. It is necessary for the congregation to do something for the members of the choir. 'A choir that feels that it has got the congregation behind it can move mountains. Choir-boys are becoming increasingly difficult to get, and once they have been secured they must be kept.'

Mr. Cyril Winn, speaking at Hull, has 'discovered a dreadful disease through the length and breadth of the land called conducting. Folk-songs and national songs do not need conducting, and very few people know how to conduct. A very simple form of conducting is all that is needed for classes of children.'

'The Musical Subject' was the title of another of Prof. F. H. Shera's Sheffield University lectures. There was no doubt, he said, a psychological

significance in Mozart's chromatics, Beethoven's three rising notes, Elgar's melodic leaps, a Delius's shifting harmonies, but musical psychology was not yet sufficiently advanced to speak with certainty on the subject.

The borrowings of ballads by Scots and English were referred to by Dr. W. G. Whittaker of Liverpool, where the British Music Society held examples on the Northumbrian small pipes. In great many of the ballads, he said, which were usually claimed as Scottish should be rightfully assigned to the English side. But whereas the Scots had been very industrious in making their collections, we had been careless, and had neglected to claim what belonged to us. A good many of the ballad tunes could not be related to Scottish music, even of the Lowland country. The best North-Country tunes were short, direct, and frequently blunt. They exhibited peculiar angularities, and their leaping intervals, such as we more usually associated with instrumental music, were very difficult to execute vocally.

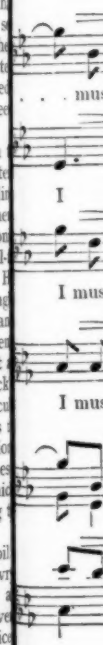
Dr. John B. McEwen, distributing certificates at Hove Town Hall, spoke of the change in the public attitude to music. Fifty years ago, he said, the thing he was most interested in studying was beyond the vision of the schoolmaster. He was not taught music, and he felt almost ashamed, a boy of eight, to take an interest in the subject because it was regarded as something only for girls. Boys interested in music he found usually excelled not only in sports, but in every branch of life, because it had a sharpening effect on the intelligence.

Talking of songs of the sea, Mr. Reginald Rose at York, said that our position as an island and our history of maritime warfare explained why we had so many of them. He had read that England had more national songs about the sea than all the other nations of Europe put together. English songs revealed the national character. They were sterling and direct, yet restrained; they were joyous, bringing out the inherent cheerfulness of the English people.

Choir-training hints in profusion were given to a large audience of conductors and choirmasters at Dundee by Dr. C. H. Moody. Sight-reading was important, and he wanted to suggest to them the inestimable value of a knowledge of Tonic Sol-fa. He did not want the kind of Tonic Sol-fa that used to obtain in Wales, for example. He remembered the time when there was not a singing choir in Wales that could read from the Staff, as everything had to be put into Sol-fa for them. Sol-fa must be used as a means to an end, not an end in itself. Dr. Moody used Mr. Patrick Gaelic Choir to illustrate, by means of a difficult passage from Brahms, how much easier it was to read at sight in Tonic Sol-fa than in Staff notation. He explained also the advantages of the cues, the association of some note with another which was to come a little later, and which was going to be difficult.

Give play to the personal initiative of the pupil that was the text set by Mr. Edward d'Evans when distributing Trinity College's prizes at Birmingham. Children, he said, should be given one extra ten minutes on top of the usual practice 'to play at playing the pianoforte,' when they should be allowed to play what they liked and

(Continued on p. 54)





## Life! I know not what thou art

## FOUR-PART SONG

Words by A. L. BARBAULD

Music by F. W. WADELY

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

## Andante con moto

*mp*

Life! I know not what thou art, But know that thou and I . . .

*mp*

Life! I know not what . . . thou art, But know that thou and

*mp*

Life! I know not what thou art, But know that thou and

*mp*

Life! I know not what . . . thou art, But know that thou and

Andante con moto.  $\text{♩} = 66$ *mp**poco cresc.**mf**poco cresc.**mf**poco cresc.**mf**poco cresc.**mf**poco cresc.**mf*

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*poco rit.*

own to me's a se - - cret yet, to me's a se - - cret yet.

se - - cret, a se - - cret yet, . . to me's . . a se - cret yet. .

*poco rit.*

. . to me's a se - - cret yet, . . a se - - cret yet.

me's . . a se - - cret yet, . . a se - - cret yet.

*poco rit.*

*a tempo*

*mf* Life! . . we've been long to - geth - er Through plea - sant and through cloud

*mf* Life! . . we've been long to - geth - er Through plea - sant and through

*a tempo*

*mf* Life! . . we've been long to - geth - er Through plea - sant and through

*mf* Life! . . we've been long to - geth - er Through plea - sant and through

*a tempo*

*mf*

y wea-ther; 'Tis hard to part when friends are dear— . . Per-haps, per -

cloud-y wea - ther; 'Tis hard, 'tis hard to part when friends are dear—Per - haps . . 'twill cost a

cloud-y wea - ther; 'Tis hard to part when friends are dear— . . Per - haps . .

cloud-y wea - ther; 'Tis hard to part when friends are dear—Per - haps 'twill

- haps 'twill cost a sigh, . . a tear, 'twill cost a sigh, . . a tear;

sigh, . . a sigh, . . a tear, .. 'twill cost . . a sigh, a tear; . .

'twill cost a sigh, .. a tear, .. a sigh, . . a tear;

cost . . a sigh, . . a tear, .. a sigh, . . a tear;

*a tempo*  
*pp* Then steal a - way, give lit - tle warn - ing, Choose thine own time,  
*pp* Then steal a - way, give lit - tle warn - ing, . . . Choose thine  
*a tempo*  
*pp* Then steal a - way, give lit - tle warn - ing, Choose thine  
*pp* Then steal a - way, give lit - tle warn - ing, Choose thine  
*a tempo*  
*pp* Then steal a - way, give lit - tle warn - ing, Choose thine  
*pp* Then steal a - way, give lit - tle warn - ing, Choose thine

choose thine own time ; . . Say . .  
*cresc. sempre* own time, . . choose thine own time ; Say not Good Night, . . say not Good Night,  
*cresc. sempre* own time, choose thine own time ; Say not Good Night, say not Good  
*cresc. sempre* own time, choose thine own time ; Say not Good Night, say not Good  
*cresc. sempre*



*cresc. sempre.* **poco stringendo**

not Good Night,— but in some bright - - - er clime, some  
say not Good Night,—but in some bright - er, bright - er clime, some  
**poco stringendo**  
Night, . . not Good Night,— but in some bright - er, bright - er clime, some  
Night, not . . Good Night,—but in some bright - - - er clime, some  
**poco stringendo**

**rit.** **a tempo** *mf* *pp*

bright - - - er clime . . Bid me Good Morn - - - ing.  
bright - er, bright - er clime . . Bid me Good Morn - ing.  
**rit.** *pp* **a tempo** *mp* *mf* *pp*  
Bright - er, bright - er clime . . Bid me Good Morn - ing.  
*pp* *mp* *mf* *pp*  
bright - - - er clime . . Good Morn - ing.  
**rit.** **a tempo** *pp* *p* *mf* *pp*

(Continued from p. 48)

make up what they liked. Every child was a born composer. It was well known that children made up their own stories and their dreams; they lived in a world of their own, and had the same creative faculty in the making of tunes.

Thoroughly to appreciate programme music, Mr. H. Uttley said at Halifax, the listener must have a complete knowledge of the story, scene, or idea described by the music in question. That, after all, was the kernel of the affair. Music could not describe Don Juan, Hamlet, fire, water, or the philosophical pyrotechnics of Zarathustra, but if the listener knew what scene, character, or idea was at the back of the composer's mind, a certain musical phrase or tonal colour used in the music could stimulate the listener's imagination until he felt he could, with the aid of the music, visualise such and such a scene.

Referring to what had been called 'bogus teaching diplomas,' Dr. J. F. Staton told a Sheffield meeting of musicians that there was no movement which sifted out the efficient from the inefficient teacher as did the Festival movement. He thought competition was good for the musical world, if it were shorn of envy and uncharitableness. The number of really good adjudicators was very small, and he thought in the future it was an avenue to be explored by enterprising musicians.

Sir Thomas Beecham was in his usual frank mood when speaking on opera at Leeds University. 'If anything, our English singers, when young, were frequently more knowledgeable and more intelligent than others, and sometimes they had a better all-round training; but ten years later there was no comparison. The Frenchman, German, or Italian had gone ahead, because he was singing all the time.' There was no nonsense about hushing up his voice and singing in small concert-halls and drawing-rooms. Some of our singers made a living for the rest of their lives by singing two or three songs which lasted about two minutes a week. Some singers had been singing the same songs for twenty-five years, and he knew one who had been singing the same song for forty-five years. Our people were frittering away their voices and their intelligence, and the more spirited among them left the country.' J. G.

'Stepping Stones to Music.' By Florence E. Orange.

[Oxford University Press, 3s. 6d.]

The title obscures the real purpose of the book, which is to provide a rhythmic method of music-teaching in the early stages.

'The steps and outlines of lessons,' says the author, 'are the result of many years' experiment and experience, mainly amongst children of the very poor, and may therefore prove of some help to those who wish to introduce rhythmic work into their schools, and to those who have already made a beginning.'

While there is much that is good and sound in this course, two questions inevitably rise in the mind of the reader: 'Is this book necessary?' 'Does it supply a need for which none of the three or four excellent works on the subject in recent years provides?' In our opinion the answer to both questions is 'No.'

Matters of detail are also open to criticism, as the analogy between 'the notes in a bar and the family in a house.' Such comparisons are dangerous, for a house suggests walls, and walls imply a barrier between one house and another—an idea which, applied to bars, may prove a life-long handicap to sight-reading.

A useful feature of the book is the long and comprehensive list of music classified for rhythmic purposes. All works of this nature contain such lists, but the special value of this one is that a large proportion of the music is drawn from about half a dozen collections of classical and other pieces, thus minimising the number of separate pieces of music necessary at the start. The usefulness of the list would have been still further increased by the insertion of prices as well as the names of publishers.

E. M. G. R.

No doubt a former generation of teachers attached too much importance to the study of technical material that was almost devoid of musical interest. Hence a reaction, and a period during which it seemed to be held that a pianist could develop a first-class technique by silently wagging his fingers, or even by thinking hard about them. The pendulum is apparently swinging back, if we may judge by the steady increase of new editions of old technical studies. The most extensive of these revivals appears to be the collection called 'The Hundred Best from Czerny,' in five books, the choice and editing having been entrusted to Frederick Moore, Marmaduke Barton, and Waddington Cooke. The studies are graded and fingered. Perhaps some statistician can tell us how many studies Czerny wrote; the total must run well into four figures, for his opus numbers reached the six hundred mark, and many of his ops. contained fifty numbers. Far too many, of course; the really good and necessary studies must have been smothered by the other sort. It is a boon, therefore, to have the grain thus sifted from the dust and chaff by experts. And in order that even the youngest pianist may not escape, the 'Hundred Best' are led up to by a preliminary set called 'Introducing Mr. Czerny,' consisting of very simple material edited by J. Michael Diack, with a portrait and biographical note concerning 'a great teacher, an industrious composer, and a modest and kindly gentleman.' These six books show a good practical idea well carried out (Paterson's Publications).

Many teachers of young children are conscious (or ought to be conscious) of the difficulty of finding good songs to bridge the gap between the nursery rhyme and the ordinary school song. The collection called 'Nature Songs,' the poems selected by Joan Cobbold and set to music by Martin Shaw, strikes us as being just what is required. The words have a definite teaching value without a touch of priggishness, and the music is fresh and attractive. Book 2, which has been sent us for notice, comprises four sections—Birds, Insects, Trees, and Fishes (Cramer, 4s., School edition, words and melodies only, 6d.).

How a rural school may become a centre of culture not only for children but for the entire community is shown in a delightful article that appears in the December issue of the *School Music*

Review. recently shire on reasons village sl it is a p the perf of puppe phone an children, among t this issu Jones an teaching month h Developr There is meeting in which valuable the adole cational of space provision

Teache school m have late which the hours (we the inspe for their experienc files of m handy rea tions to be two days to the Sc Novello &

Ans

Question They mus are sent, Our 'Ans the 14th of by post.

G. F. F years, you hands 'se is clear advise you of books l and thoro technique. arm Rotat 'Muscular 'Sideligh standing c will do m gress pos smallness As regards try the stretching Ridley Pro for stretch books the sense in P

*Review.* The writer is Desmond MacMahon, who recently took a secondary school choir from Yorkshire on a visit to Germany. There may be good reasons why the school-house in an English village should not be used in similar ways. If so, it is a pity. We liked especially the account of the performance of 'Der Freischütz' by means of puppets, the music being provided by a gramophone and the production being managed by the children, the schoolmaster sitting throughout among the audience. Other notable features in this issue are articles on Delius by J. Kirkham Jones and Sydney Grew, a discussion of everyday teaching problems by J. Raymond Tobin (this month he discusses 'The Adult Beginner'), on the Development of Harmony by Robert Hull, &c. There is also a report of the annual dinner and meeting of the Scottish School Music Association, in which we are glad to see the summary of a valuable address delivered by Norman Mellalieu on the adolescent boy's voice. As usual, the educational use of the gramophone is given plenty of space, and there is the customary generous provision of musical supplements.

Teachers, especially those who have to do with school music, should note that Messrs. Novello have lately set apart for their convenience a room which they may use at any time during business hours (week-days, 9 to 6; Saturdays, 9 to 1), for the inspection and trying over of music suitable for their particular needs. A qualified and experienced teacher will be in charge, and classified files of music of all degrees of difficulty are within handy reach. Visitors who wish for special selections to be prepared for them beforehand should give two days' notice. Letters should be addressed to the School Music Inquiry Department, Messrs. Novello & Co., Ltd., 160, Wardour Street, W.1.

## Answers to Correspondents

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' column closes on the 14th of the month. We cannot undertake to reply by post.*

G. F. R.—If, after studying the pianoforte for years, you find that in playing rapid passages your hands 'seem to get tied up and refuse to act,' it is clear your methods need overhauling. We advise you to study carefully the admirable series of books by James Ching, which deal very clearly and thoroughly with the problems of pianoforte technique. These are—'The Rotary Road,' 'Fore-arm Rotation' (a sequel to 'The Rotary Road'), 'Muscular Relaxation' (a simple explanation), and 'Sidelights on Touch' (Forsyth). A clear understanding of the principles discussed in these books will do much to remove difficulties and make progress possible. You will find also that the smallness of your hand will be less of a handicap. As regards this last point, we recommend you to try the 'Technique,' which is excellent for stretching purposes. 'Hand Gymnastics,' by Ridley Prentice (Novello), contains some exercises for stretching the hand. In addition to Ching's books there is some sound advice in 'Common-sense in Pianoforte Playing,' by Cuthbert White-

more (Augener), and much that will help you generally in 'Pianoforte Playing on its Technical and Æsthetic Sides,' by Charles F. Reddie (Joseph Williams). G. G.

E. L. A.—For the A.Mus.T.C.L. examination the following text-books may be recommended: Harmony—Kitson's 'Elementary Harmony' and 'Additional Exercises' and Buck's 'Unfigured Harmony' (Oxford University Press); History of Music—Parry's 'Summary of Musical History' (Novello) and 'The Art of Music' (Kegan Paul), and Walker's 'History of Music in England' (Oxford University Press); Art of Teaching—'Handbook on the Art of Teaching as Applied to Music,' by John Warriner (Hammond), 'Psychology Applied to Music Teaching,' by Mrs. J. Spencer Curwen (Curwen), 'The Art of the Piano Teacher,' by C. W. Pearce (Winthrop Rogers), 'The Teacher's Guide' to Mrs. Curwen's Pianoforte Method (Curwen), this last being a practical course of the Elements of Music. Other books generally used by students for this examination will be found in a list issued with the syllabus. G. G.

DIAPASON.—As we have so often stated in these columns, it is difficult to recommend pieces to amateur players without a personal knowledge of their capabilities. The term 'moderately good' covers a wide range. Players might be 'moderately good' in operatic selections, for instance, and hopeless in symphonic work. For the former you should write to Hawkes, Lafleur, and Schott for their Salon Orchestra lists, which contain selections which can be played efficiently by the combination you name. Messrs. Novello will send you catalogues containing original works and arrangements especially written for it if you wish for something more ambitious.

A FIDDLE.—(1.) You would do better to buy the second-hand violin at the figure you mention. It should meet your needs not merely for practising, but for playing as long as you play at all. (2.) 'The Violin,' by Berthold Tours, price 3s. (Novello). (3.) You do not say how deeply you have gone, or wish to go, into the subject, so we suggest 'Counterpoint for Beginners,' by Kitson (Oxford University Press).

CORNWALL.—(1 and 2.) We were long ago compelled to decide against giving analyses of works in this column. For one thing, we can spare neither time nor space, and, for another, a player able to deal with fairly advanced works ought to be a sufficiently good musician to analyse them as well. (3.) *Ritmico* obviously means rhythmical.

W. N. N.—(1.) Mozart's Serenade for strings is arranged for pianoforte solo, and a copy can be obtained from Novello. (2.) You will find a list of the compositions of C. à Becket Williams in Messrs. Augener's catalogue. We thank you for your little bouquet, and hope you will continue to enjoy the *Musical Times*.

C. S.—Compositions for pianoforte, violin, and clarinet are scarce, although there are a fair number for pianoforte, clarinet, and 'cello. Write to Novello for catalogues of pianoforte trios. You may find one or two other works in this way. Baussern's Serenade (Lengnick) and Walthew's Trio (Boosey) will probably suit you.

D. P.—You can obtain a copy of Saint-Saëns's Pianoforte Concerto No. 2 from Novello. We presume you do not intend to play this work with orchestra, but in any case we recommend you to

get the arrangement for two pianofortes, wherein the orchestral accompaniment is reduced for the second pianoforte.

F. W.—(1.) Your query appears to be fully answered in the reply to 'W. G. S.' in last month's issue of the *Musical Times*. (2.) We have no knowledge of the College (which is poetry, said Mr. Peggotty, though I hadn't such intentions), but we have heard it well spoken of.

A correspondent is anxious to trace a song containing the line, 'The roses in her cheeks and the sunshine in her hair.'

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

The distribution of Diplomas by the President, Prof. E. C. Bairstow, to the successful candidates for Fellowship and Associateship will take place on Saturday, January 18, at 3 p.m. An address will be given by the President, entitled 'Economy,' after which Mr. Harry Goss Custard, organist of Liverpool Cathedral, will play upon the College organ the following pieces selected for the July examination, 1930:

#### FELLOWSHIP

Fantasia and Toccata in D minor, Op. 57 *Stanford*  
(Stainer & Bell.)

Slow movement from Quintet, for pianoforte  
and strings, in E flat ... *Schumann*  
Organ arrangements, edited by Martin,  
No. 1. (Novello.)

Sonata in G major, No. 6, last movement only,  
Allegro ... *J. S. Bach*  
(Novello, Book 5, p. 159; Augener, p. 606;  
Peters, Vol. 1.)

#### ASSOCIATESHIP

Choral Improvisation, 'By the Waters of  
Babylon,' Op. 65, No. 12 ... *Karg-Elert*  
(Carl Simon.)

Chorale Prelude, 'In dir ist Freude' ... *J. S. Bach*  
(Novello, Book 15, p. 45; Augener, p. 971;  
Peters, Vol. 5, No. 34.)

Members and friends are cordially invited. No  
tickets required.

H. A. HARDING  
(Hon. Secretary),

#### KING'S COLLEGE CHAPEL, CAMBRIDGE

Mr. Bernhard Ord has been appointed to the post left vacant by the death of Dr. A. H. Mann. Mr. Ord gained an organ scholarship at the Royal College of Music in 1914. In 1916 he entered the R.A.F., and served as a pilot during the remainder of the war. He entered Corpus Christi College in 1919 as organ scholar, and became a Fellow of King's College four years later. Early in 1929 he was appointed assistant-organist to Dr. Mann. Mr. Ord is well known outside Cambridge as a harpsichordist, in which capacity he made his mark, if we remember aright, in the C.U.M.S. 1920 production of Purcell's 'Fairy Queen.' Evidence of his wide sympathies and experience is shown in the fact of his having conducted a good deal of Gilbert and Sullivan for the Cambridge University Operatic Society, as well as having done much work in connection with the University Madrigal Society's performances.

The following letter appeared a few weeks ago in a Surrey newspaper:

TO THE EDITOR

'SIR,—May I use the correspondence column of your excellent paper to voice my disapproval of organ music in churches? In the parish magazine

of a local church, a lady (who has my agreement and sympathy) has complained of "the distracting noises made by organ students during the week." It is so annoying to find the religious atmosphere of our services dispelled by the ugly, foolish "Bach fugues," whatever they might be.

'Surely the proper place for such a secular thing as an organ is certainly not the church, but cinemas and theatres.—I am, &c., A. L. ROBINSON.

'14, Beaufort Road, Kingston.'

A correspondent sends us a cutting from an American paper, advertising Mr. —, organist and choirmaster of the — Church, Philadelphia, Pa.; organist, National Export Exposition, at Sesquicentennial; Garrick, Orient, Rialto Theatres, guest-organist at Wanamaker's; organist at — Church, Boston, &c. Organ recitals —. Mr. —, of St. Louis, says, "Your playing is magnificent." Fee, \$500 upwards. "What English organist gets such fees?" asks our correspondent; and echo answers, "None." "And [goes on our friend] note that "upwards"! Doesn't it prove that American organists are better than English? If it doesn't prove that, doesn't it prove something else?" It does.

The Alexandra Palace organ, restored by Messrs. Henry Willis, was opened on December 7, the Lord Mayor and Sheriffs of London and many other distinguished visitors being present. Mr. G. D. Cunningham gave the recital—a fine programme that included Bach's Fantasia and Fugue in G minor, the too-rarely heard Finale from Widor's seventh Symphony, the Reubke Fugue, Max Reger's Fantasia and Fugue on B A C H, &c. An illustrated booklet, giving a specification of the organ and particulars of the opening ceremony, may be had from the Secretary Alexandra Palace, or from Messrs. Willis, Brixton.

The School of English Church Music (St. Nicolas College, Chislehurst) announces a series of weekly practices and lectures at St. Sepulchre's Church, Holborn, from February 6 to April 10. There will be a choir practice at 5.30 p.m. (open only to members of the School) and evensong at 6.30, followed by a lecture (free to the public) at 7.15. The lecturers include Sir Henry Hadow, Sir Walford Davies, Dr. Sydney Nicholson, Dr. Stanley Marchant, Mr. H. C. Colles, Mr. Martin Shaw, &c. Syllabus and other particulars may be had from the secretary at the College.

The first Nottingham Ruri-decanal Choir Festival was held at St. Mary's Church, Nottingham, on November 22, when two hundred and thirty singers from seven parishes took part. The evening canticles were sung to Stanford in B flat, the anthem was Haydn's 'The Heavens are telling,' and Harwood's Te Deum in A flat was sung at the close. Mr. H. O. Hodgson conducted, and Mr. V. W. Trivett accompanied. Mr. C. E. Blyton Dobson gave a short organ recital.

The choirs of St. Matthew's and St. Michael's, Croydon, joined in a special musical service at St. Matthew's on December 5, singing Wesley's 'Let us lift up our hearts,' John E. West's 'O tarry thou the Lord's leisure,' and Oldroyd's 'While the earth remaineth.' Miss Helen Howgrave sang Stanford's 'Song of Peace,' and Mr. T. J. Culley Dvorák's 'Hear my prayer.' Dr. George Oldroyd conducted, and Mr. N. Victor Edwards was at the organ.

From the *Morning Post*:

'In announcing an exhibition in connection with the "Save the Countryside" movement,' writes an East Coast reader, 'the Vicar concluded his statement with the words, "Now is the time to protest strongly against defacement by hoardings, and more especially by petrol pumps. The next hymn will be 438—"How bright these glorious spirits shine."'

Brahms's  
Parish Church  
of about two  
The soloists  
Harry Burle  
and Mr. A.

Vicar (at  
Companio  
to mention

Mr. J. E. M.  
G. Bach;  
and Final

Mr. J. Eric  
duction at  
Fantasia

Boellmann  
Mr. Harry  
No. 9, R

Cantatas,  
Mr. Charles  
No. 1, H

Franch;  
song, Ba  
Fugue, W  
in B flat,

Fantasia  
Mr. W. J.  
and Alleg

No. 1, H  
Jordan can  
Rev. L. G.

Adagio, a  
'Athalie'

Mr. F. W.  
—Sonata  
Quibell-S

Mr. Claude  
No. 4, M  
Symphon

Mr. George  
in E flat,  
Military

Mr. W. J. C.  
No. 1, H  
Overture

Mr. Gatty  
Reverie on  
(Sonata

Sellars.  
Mr. Nichol  
Choral an

Postlude  
and Fugue

Mr. Lionel  
Prelude an  
Improvisat

Alcock; F  
English Tri

Mr. Guy Mic  
F minor,  
B minor,  
Mulet.

Mr. Clifford  
No. 1, M  
Entrata, C

in E), Ka  
Clifford Ro

Mr. J. M. Pres  
Introducti  
Prelude N

Latine),  
Fugue in C

Mr. W. Edv  
Chorale Pr  
Partita in



Brahms's 'Requiem' was finely sung at Leeds Parish Church on December 3, by the augmented choir of about two hundred, conducted by Dr. A. C. Tysoe. The soloists were Miss Winifred Townsend and Mr. Harry Burley; Mr. Edward Lawrence led the orchestra, and Mr. A. H. Lawrence was at the organ.

Vicar (at concert): 'That last note was D flat.' Companion: 'I thought so, too, but I didn't like to mention it.'—*Belfast News Letter*.

## RECITALS

Mr. J. E. Moore, Christ Church, Penrith—Fantasia in G, *Bach*; Sonata No. 12, *Rheinberger*; Pastorale and Finale (Symphony No. 2), *Widor*.

Mr. J. Eric Hunt, St. Dunstan-in-the-East—Introduction and Fugue in C sharp minor, S. S. *Wesley*; Fantasia in D flat, *Rheinberger*; Final-Marche, *Boëllmann*.

Mr. Harry Wall, St. Dunstan-in-the-East—Sonata No. 9, *Rheinberger*; Four movements from the Cantatas, *Bach-Grace*; Arcadian Idyll, *Lemare*.

Mr. Charles Stott, Cowdray Hall, Aberdeen—Sonata No. 1, *Harwood*; 'Grande Pièce Symphonique,' *Franch*; Sonata, *Elgar*; Carillon, *Vierné*; Evening-song, *Baird*; Introduction, *Passacaglia*, and Fugue, *Willan*; Symphony No. 6, *Widor*; Final in B flat, *Franch*; 'Summer Sketches,' *Lemare*; Fantasia Impromptu, *Alcock*.

Mr. W. J. Lancaster, Bolton Parish Church—Recit. and Allegro (Sonata No. 1), *Mendelssohn*; Rhapsody No. 1, *Howells*; Prelude on 'Lord Jesus to the Jordan came,' *Bach*; Prelude and Fugue in D, *Bach*. Rev. L. G. Bark, Christ Church, Penrith—Toccata, Adagio, and Fugue in C, *Bach*; Overture to 'Athalia,' Song of Triumph, *John E. West*.

Mr. F. W. Quibell-Smith, St. Michael's, Brierley Hill—Sonata No. 1, *Borowski*; Prelude Solennelle, *Quibell-Smith*; Finale in B flat, *Wolstenholme*.

Mr. Claude A. Forster, St. John's, Forfar—Sonata No. 4, *Merkel*; Choral No. 2, *Franch*; Scherzo Symphonique, *Fricker*; Concerto No. 6, *Handel*.

Mr. George Dawes, Holy Cross, Uckfield—Allegretto in E flat, *Wolstenholme*; Sonata No. 8, *Rheinberger*; Military March in D, *Schubert*.

Mr. W. J. Comley, Cheshunt Parish Church—Sonata No. 1, *Harwood*; Fantasia Rustique, *Wolstenholme*; Overture in C, *Hollins*; Marche d'Ariane, *Guilmant*.

Mr. Gatty Sellars, Kingsway Hall—Fugue in D, *Bach*; Reverie on 'University,' *Grace*; Allegro appassionata (Sonata No. 5), *Guilmant*; Chorale-Rhapsodie, *Sellars*.

Mr. Nicholas Choveaux, St. Stephen's, Walbrook—Choral and Fugue, *Honegger*; Pax Vobiscum and Postlude alla Toccata, *Karg-Elert*; Introduction and Fugue, *Reubke*; Elegiac Romance, *Ireland*.

Mr. Lionel A. Ladbroke, St. Cuthbert's, Portsmouth—Prelude and Fugue in F sharp minor, *Buxtehude*; Improvisation on the Old 124th, *Harris*; Postlude, *Alcock*; Pastorale, *Franch*; Variations on an Old English Theme, *Archer*.

Mr. Guy Michell, Holy Trinity, Taunton—Fantasia in F minor, *Mozart*; Toccata in F, *Bach*; Canon in B minor, *Schumann*; Toccata in F sharp minor, *Mulet*.

Mr. Clifford Roberts, St. Anne's, Brighton—Sonata No. 1, *Mendelssohn*; Pièce Héroïque, *Franch*; Entrata, Canzona, and Finale quasi ritorno (Partita in E), *Karg-Elert*; Introduction and Passacaglia, *Clifford Roberts*.

Mr. J. M. Preston, St. George's, Newcastle-upon-Tyne—Introduction and Triple Fugue, *d'Albert*; Chorale Prelude No. 3, *Ethel Smyth*; 'Beatus Vir' (Suite Latine), *Widor*; Lament, *Grace*; Prelude and Fugue in C, *Bach*; Scherzo in A flat, *Baird*.

Mr. W. Edward Kirby, All Saints', Clifton—Three Chorale Preludes, *Bach*; Suite No. 2, *Boëllmann*; Partita in E, *Karg-Elert*.

## APPOINTMENTS

Mr. Harrison Cooper, choirmaster and organist, Morningside Parish Church, Edinburgh.

Mr. F. H. Dunncliff, choirmaster and organist, Christ Church, Gipsy Hill, S.E.19.

Mr. Arthur G. Gilbey, choirmaster and organist, Parish Church, St. Mary, Bromley St. Leonard, E.3.

Mr. George A. Hardcastle, choirmaster and organist, Parish Church, Morecambe.

Mr. T. I. Phizacklea, choirmaster and organist, St. Paul's, West Hartlepool.

Mr. William H. Scriven, choirmaster and organist, Emmanuel Parish Church, Forest Gate, E.7.

Mr. R. H. Clifford Smith, choirmaster and organist, Glasgow Cathedral.

Mr. Leonard Tanner, choirmaster and organist, St. Mark's, Purley, Surrey.

Mr. Bernard Wiltshire, choirmaster and organist, St. Luke's, Victoria Docks.

## Letters to the Editor

## COURAGE! SAYS MR. ANDERSON

SIR,—It is astonishing that your correspondent 'Registered Teacher (T.R.C.),' who has had the pluck and good sense to join with his fellows in registration, should be so puling and weak about the commercial college. I sympathise with him in the hard struggle that he, in common with many musicians, appears to be having. I have been through that myself, and know what it is to consider whether to spend sixpence or ninepence on a meal. But it is just because I want to help to remedy bad conditions that I beg him and all sound musicians to get together. He, and other fearful souls, seem to imagine that we never shall get parliamentary support. The doctors were in something like our state a hundred years ago. Look where they are to-day! They seem to me sometimes to overdo things, as 'Heretic' suggests; but they have got protection. So shall we; I haven't the least doubt of that, and I think I may claim to know the musical profession as well as any other working musician and journalist. By the way, I didn't say the I.S.M. is getting four hundred new members a month; your correspondent should look again. One hundred a month is the average, at present; the four hundred may be touched before long. But think what one hundred a month means in ten years. As the Society proves its powers and offers still better boons, its membership is likely to rise in harmonic progression. One of the boons was mentioned last month (the latest issue of the Society's *Journal* casually mentions that members effecting insurances of any substantial amount through the I.S.M. will receive back by way of rebate on their premiums more than their subscription to the Society: isn't that value for money?); and another is announced this month—a rebate on subscriptions to a famous library service, of half-a-crown a year in one instance, and five-and-six in another—money for nothing, for these boons are free to all members!

That two such offers in consecutive months show the pace and style of the reconstituted I.S.M., I think everyone will agree.

What can one do with hopeless people like 'Registered Teacher,' who can only bleat 'No, Mr. Anderson, we can't organize'?—when the I.S.M. is showing every month that it *can* be done, and is going to show its paces still more finely before long. Our friend asks what I propose to do with the inefficient who can't get work in music. Advise them to go into some job they can do properly, of course. Why should poor old music be burdened with duds? Let them go to labouring, or else learn this our trade properly, like the rest of us. We have no room for namby-pambyism, whilst we gladly recognise good work wherever it is found. No one would be so foolish as to imagine that we propose to deprive thousands of people of a living all at a blow. Do let our impatient friends realise that our reforms can't be had in a moment—maybe not in a few years; but brought about they must and *will* be.

Notice will be given, when we get proper powers, so that anyone going into music insufficiently prepared will know that he is asking for trouble. If you look at it calmly, there is no reason in the world why we should allow duds to work in our profession at all. If you ask 'Who shall judge them?' I answer that, as it is common-sense that we all must be judged by our peers, they will have to submit to the judgment of the best sense of the profession; and the only way in which that sense can be expressed and implemented is by means of the votes of the able members of it, given through their professional society or societies.

It is idle to talk of the 'highly gifted men and women' who work for the commercial colleges. Of course some of them are able folk, who in these hard days can't get better work. Any experienced man who goes about and hears things knows why a lot of these people cling to the diploma-granting companies.

Again I insist that we in music are a hundred years behind the times, and some of us have not the least idea how other professional men came to protect themselves. I wish we could have brief accounts printed in this or some other journal of how the lawyers, doctors, chemists, architects, and others developed their professional organization and protective power. Musicians are so apt to imagine themselves different from everybody else. What these other professions have done we can do—at least in such measure as to put us on a far better footing than we are now.

'Registered Teacher' says that 'the Church cannot afford to pay us properly.' Bunkum! It can, if it would. Look what energetic churches have done for their parsons—raised quarter-of-a-million funds time and again. Heaven knows many parsons are terribly badly paid still; so are organists. But organists have got rises by concerted action. The Glasgow Society of Organists did it, and the fact was chronicled in the *Musical Teacher* when I edited it—I forget the date. Perhaps someone who took part in the push will write from Glasgow to tell your readers how it was done?

A further word about the Church. What is the obvious, commonsense way to go about paying its servants? Surely to count up all the money a place of worship has to spend in the year, and then to apportion this amongst the parson, organist, church officer, and any other workers who must be paid, according to the importance of each person's work. Ideas as to the proportions will vary, of course, but no one imagines that a good organist's work is worth only a fortieth of the parson's; yet we know organists getting no more than that. I began on three shillings and tenpence farthing a week (or, as it was grandly but not parsnip-butteringly called, ten pounds per annum), and out of that my car fares, for service and practice, cost me three and fourpence a week. It seems almost funny now, but it was serious then, and it is because I remember the seriousness of it that I want churches to do better now. How many pool their money and thus divide it out? And is there any reason why they shouldn't—except old prejudice and folly? And if they won't do better, where will they go?—down the slope, and so they deserve to go, if they won't put their house in order.

A word to 'Mus. Bac., F.R.C.O., L.Mus.T.C.L.', to whom Mr. Eames so well replied in December. This correspondent should tell us if he has any connection with commercial teaching bodies,\* because when we know that, we know how to read a letter. Naturally, all who work for them will uphold them. Do let us remember that musicians are human, and daren't loose their hold on work nowadays.

This correspondent asks if I can define 'Bogus College.' Oh, how I should enjoy trying my hand at that! But it happens that I began my wo king life in the law, and learnt just enough to enable me to

keep out of libel actions. I once libelled the deceased head of a certain institution—but I did deliberately, to see if I could draw him. Nobody ever did! 'Bogus,' of course, is just the colloquial term the musician who knows, for the worst of the teaching companies, some of whom in the past have appeared in various courts of law on various charges (see 'Musical Examinations: Dubious'—Curwen, 3s., for details); some of them may still peddle diplomas, certain American institutions notoriously do. The dictionary gives for 'bogus'—'counterfeit; spurious' and I ask any sensible man whether a girl of thirty, parading in cap and gown, with a so-called professional diploma, is not a counterfeit, spurious professional teacher, whatever tests she may have passed?

Those of us who have looked into the workings of some of the money-making companies know what make of your correspondent's high talk about a sufficient guarantee of high standard of these affairs. Names can always be got; half the noodles in the peerage seem to have been drawn into the companies, to grace (or disgrace) their prize-givings. Provincial mayors and town councillors are often as innocent as babes about musical education, and who trot to these events as gaily as to a municipal banquet with the fatuous notion that they are in some way supporting art. As likely as not, their little Jemmy may be studying with a teacher who holds a worthless diploma—or may even have one herself. One of these days Mr. Scholes—to whom in the old *Musical Studio* days the profession owed more thanks than it ever gave, for his stand against the flummery-merchants—must tell again the good story of the Jewish slipper-maker at Leeds, and how his dud daughter got her diploma. Only very innocent souls indeed imagine these people to have any worth as musicians; innocent people abound, outside the profession—and to judge from some of your correspondence, in it, too. Well, it's a long lane, and we have come to a turning, or rather, a series of exciting turnings, each beckoning us to the one beyond, and each opening out fair prospects. With the right will and pluck we shall win to the end of the road—we or our successors: and how well worth while will the weary tramp then appear. Stick it brothers!—Yours, &c.,

W. R. ANDERSON.

#### ARMISTICE DAY MUSIC

SIR,—In response to the suggestion made by the writer of your Occasional Notes in the December *Musical Times*, I venture to submit the following draft programme for an Armistice Day concert:

1. Solo, Chorus, and Orchestra—'God Save the King' *Arr. Elgar*
2. Chorus (unaccompanied)—'Russian Kontakion in the Departed' *Hol*
3. Orchestra—'Mars, the Bringer of War' ... *Hol*
4. Solo, Chorus, and Orchestra—'For the Fallen' ... *Elgar*
5. Orchestra—'Venus, the Bringer of Peace' *Hol*

#### INTERVAL

6. Chorus and Orchestra—'Ode to Death' *Hol*
7. Orchestra—Funeral March from 'Götterdämmerung' ... *Wagner*
8. Chorus (unaccompanied)—'There is an old belief' ... *Part*
9. Chorus and Orchestra—'Jerusalem' ... *Part*

Coincidentally, about three weeks ago this very idea came to my mind when, after the broadcast of 'Journey's End,' I remembered the B.B.C.'s Queen's Hall concert on (I think) November 11, 1927. Sullivan's 'In Memoriam' Overture and the Choral Finale of Beethoven's ninth Symphony were, in my opinion, the less fortunate items of an otherwise unforgettable moving occasion. The programme suggested above does not pretend to be ideal in every respect, but it is at least of high musical order and represents some of the nobler aspects of Armistice Day commemorations—Yours, &c.,

'DESCANT'

Newcastle-upon-Tyne.

\* He is an examiner for the L.C.M.—EDITH.

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## AN ORGAN FOR A THOUSAND BARNARDO BOYS

SIR,—Everybody knows of the work of Dr. Barnardo's Homes, but few realise all that is involved in standing *in loco parentis* to nearly eight thousand boys and girls—to house, feed, clothe, and educate them; to tend them in sickness and to amuse them in health; to train them for a useful career, and having done so, finally to settle them in it. Last year more than £500,000 had to be raised to do all that was needed for our big family.

It follows, therefore, that *extras*—like organs—can only be provided if friends can be found to furnish the necessary funds, and that is why we are seeking the help of your numerous readers.

We have waited patiently for twenty years for a church for our Boys' Garden City at Woodford Bridge, and at last a beautiful building has been kindly given and is rapidly approaching completion. It will seat nearly a thousand, and has cost over £15,000. Even that large sum, however, provides nothing for the organ, which for a church of this size is a costly item. The estimates we have obtained range from £1,500 to £1,700 for an adequate instrument, but we feel that there must be many friends in the musical world who would willingly help us to secure this amount.

We are most grateful to you for giving us the opportunity of making an appeal to them through your columns to take a share in this effort. Some may be able to give us personal donations. Others may be able to help by giving recitals or arranging a concert for the fund.

Our boys thoroughly enjoy music, and are taught to join heartily in the singing at the Services. One of them, now Overseas, recently wrote home to the Governor of the Boys' Garden City:

'I have heard many organists in Australia, but never one who played so well as you do, or who chose such fine music.'

One generous friend has promised £150 if the balance is promptly subscribed. Any help will therefore be most welcome. Gifts should be addressed to our Hon. Treasurer, the Rt. Hon. Lord Ebbisham, Dr. Barnardo's Homes, 18-26, Stepney Causeway, London, E.1. Cheques should be crossed, 'Barclay's Bank,' and earmarked for the 'Organ Fund.'—Yours, &c.,

18-26, Stepney Causeway, D. J. MACANDREW,  
E.1. (Chairman of the Executive Committee).

## COMPOSER AND CRITIC

SIR,—I have seen some remarks by Mr. Ernest Fowles on a little piece of mine which has been included in the Associated Board's syllabus this year. Criticism is merely an individual's point of view that may or may not have value, but Mr. Fowles's article purports to be a technical one, on how to play the piece in question. He says it suggests a slow march to him, and as there may conceivably be others to whom the same suggestion would occur, I hasten to say it is quite a wrong one. The work is meditative and thoughtful in character, melancholy and wistful, with few strong accents. Mr. Fowles may retort that I ought to have made that plain, to which I answer that some pundits are not as sensitive as they might be.

He also benevolently points out that the piece is 'wrongly barred from start to finish.' (Surely, if it starts wrong it finishes wrong.) This is a serious criticism, calculated to do me harm among those who have not seen the work. Those who have will, I fancy, agree with the composer.—Yours, &c.,

16, Redcliffe Square, C. A. BECKET WILLIAMS.  
S.W.10.

SIR,—In the November issue of the *Musical Times* a Mr. Fowles has criticised one of the Associated Board pieces in a manner that calls for some criticism itself. The piece, 'The Ruined Château of Nieppe,' by A. Becket Williams, is obviously a sort of atmospheric picture of a scene in France. No strong accents are

needed, the mood is meditative. Mr. Fowles says that to him, it suggests a march and continues to the effect that 'it is deliberately wrongly barred from start to finish.' This seemed such a debatable point that I asked the opinion of some of my musical friends, and they all agreed with me that the work is perfectly correctly barred, and plain to understand. It is rather amusing to read that Mr. Fowles, after criticising similar alleged mistakes on the part of the great masters, says that 'we have now changed all that'! It is still conceivable that Mr. Fowles is wrong and the great masters were right.—Yours, &c.,

Durand Gardens, S.W.9.

W. E. CURTIS.

## ADJUDICATORS AND METRONOME MARKS

SIR,—I wish to ventilate a subject which, in view of the growing interest in competitive musical festivals, is of great and somewhat urgent importance.

At a musical festival held a few weeks ago I was astonished at the attitude of two eminent adjudicators to the speeds at which test-pieces were taken when these speeds were indicated by metronome. In the chief choral event, the madrigal 'Weep no more' is marked 'Crotchet=112.' The choir which was awarded the highest marks for this piece took it at between 150 and 160; in fact, the conductor beat only two to the bar. This choir was specially commended for the vitality of its performance.

There was a large entry for the contralto solo 'Where corals lie,' which is metronomed by Elgar at crotchet=58. At this rate, proper breath control is extremely difficult, and most of the competitors I heard took it at from 80 to 90. One lady, however, had paid particular attention to the metronomed rate, and actually sang it about 66—still faster than indicated by the composer—nevertheless the adjudicator, while praising her performance in many respects, definitely told her she had taken it too slowly.

In Wales, the home of the Competitive Musical Festival, it has been the custom of adjudicators to time the pieces at the metronomed rate, and should the time taken in performance differ materially from the standard time, that competitor is automatically disqualified, however fine the performance might be in other respects. Adjudicators always insist on the key set being used, and I cannot see that any great deviation from an indicated speed should be allowed either, otherwise competitors who do their best to perform near the indicated speeds are seriously handicapped as compared with their less scrupulous competitors.

I hope you will agree with me in giving prominence to this matter, and possibly dealing with it editorially.—Yours, &c.,

A. J. BLAKE.

238, Verdant Lane, S.E.6.

[This letter is discussed in Festival Notes on p. 64.]

## THE ALTO PART IN CHURCH MUSIC

SIR,—In reply to 'H. D. C. P. N.' as to boy altos in church choirs, I should like to say that for many years past, under the late Dr. Keeton, organist of Peterborough Cathedral, and the present able organist, Dr. Coleman, four boys have sung the alto parts most effectively.

Perhaps I may be allowed to add that I have always been a very privileged and inspired listener to the beautiful music in that noble place.—Yours, &c.,

239, Oundle Road,

A. S. ANDREWS.

Peterborough.

SIR,—In your October issue you invited readers to send the benefit of their experiences on the subject of altos in church choirs. Being much interested, and unable to offer suggestions, I eagerly awaited the November issue, but was disappointed to find no correspondence on the matter.

I feel certain that there must be a large number of organists interested, and I can only assume that everyone waited for someone else to write.

Four months ago I took a new appointment in a church where there has been no alto for many years. We have a bass who occasionally hoots out the alto part, but it must be as painful to him as it is to me. It is a country parish where material is very scarce. A neighbouring organist informed me that he had four boys singing alto. I went to hear them, but couldn't.

In the absence of the male alto, however, this seems to be the only way out (other than employing ladies), but to my mind it is unsatisfactory. It does not seem fair to give boys in the 'break' period an alto part, and the younger boys cannot sing the very low notes and make themselves heard (at all events, in my church they can't); and if they do the tone is far from pleasant, so I don't let them).

I played the organ some time ago at a church near here, where an anthem is sung every Sunday, and also a setting of the Canticles at each Service. The choir is under the direction of a qualified man who is an excellent organist. The sopranos were beautifully trained and the lower parts did not predominate; when we came to an unaccompanied portion, however, I was unable to hear any alto part at all.

I could mention (but I won't) a number of churches where I *know* they have no alto. This is certainly a way out of the difficulty, but not *the* way, though I fear it is largely adopted.

Some choirs are allowed to sing unaccompanied in incomplete harmony, and thus create an effect which we wouldn't dare to produce when playing an organ solo.

Perhaps if you are able to publish this, someone will come forward with suggestions, or perhaps 'Feste' could give us the benefit of his valuable experience.—Yours, &c.,

Ilford, Essex.

#### THE KNEEL OF ROMANTICISM

SIR,—Modern music seems to arouse lively passions; but I am sure that what I and your readers want to know is, what is the real value of it, wherein does it differ from the older music, and how and why can we enjoy it and understand what the composers are after? Any slanging of each other's present views about it, however amusing for Mr. Evans and me, is not likely to do much good. I want Mr. Evans to tell us all about this extremist music, in which so few musicians can see anything to love; he knows it and its composers as few critics do, and no one could expound its qualities better. May I ask, Sir, that at a convenient time you request Mr. Evans to write a series of articles for the *Musical Times*, expounding this music—forgetting, for the time, all about the wicked E. N. and the tiresome 'Spes,' and all the other disagreeable people, and enjoying himself, as I am sure he will, in showing us the fine qualities of this music? That, in one word, is what we want to know. There is not so much beauty lying around in these days that intelligent people can afford to lose any there may be in music. Romance was a powerful element in the beauty of the older music; what has taken its place, and what gives equal satisfaction, in the new music? That is one of the fundamental questions I find my musical friends joining me in asking. Those who have heard Mr. Evans talk about the older music, have read some of his programme annotations, and, in particular, remember his admirable articles on British composers, know that he is a splendid expounder, a man of real knowledge and wide reading. If he irritates me and others by some of his views, that is no reason why we should not recognise his skill, and ask him to use it for us so as to help us to enjoy the modernists, if that be possible, in something like his own measure. It must be said that to some of us (I really speak from knowledge of other people's views as well as my own, for I have taken the trouble to inquire as widely as I can amongst fellow workers) Mr. Evans appears to conceal his opinions of some extremist music; in a word, he

does not seem to us quite frank about it. Perhaps that is only his style; but irony and allusiveness do not make for the clearest understanding of his views, and I think we are not unjust in saying that Mr. Evans does appear to 'ca' canny' about a good deal of the music of his continental friends.

His distinction between 'romance' and 'romanticism' is, I see, similar to that commonly made between 'sentiment' and 'sentimentality'; but on consulting friends, I do not find that Mr. Evans's distinction springs to their minds; they, like me, took 'romanticism' to mean simply the romantic spirit in general, instead of, as Mr. Evans uses it, to signify excess of that spirit. Excess will always, in the long run, defeat itself, though with easily emotional people it may hold sway; but my difficulty with Mr. Evans is that I cannot for the life of me see that the romantic spirit has ever ceased to inform and beautify music, or why it should now cease to do so. Long before the days of the so-called 'romantics' of the last century it was working, in Byrd and Farnaby and Purcell, Haydn and Mozart and Beethoven. It works still in Elgar and Delius, Vaughan Williams and Bax, among many; its forms may change, but we feel the same spirit informing all the music we believe to be great. We cannot feel that spirit at work in the music of most of the present-day composers Mr. Evans praises; and we want to know what has taken its place, and why we don't, after a good many years' testing, like most of this music.

Mr. Evans asks which composers have pooh-poohed the past. Was it not Milhaud, or one of the bright young Frenchmen Mr. Evans has praised, who declared that Beethoven is a mummy, and had equally happy things to say of Brahms? And Florent Schmitt's insults about Elgar are fresh in our minds. Such gibes are common. There is an obvious cleavage between most of the extremists and the music of the past. When I speak of one or two of our own young men as having roots in the past, I do not necessarily mean that they revel in romance. What I do mean is that they construct their music, and expound their ideas, and shape their thought, in ways that we feel (even if we cannot define the connection) have affinity with the older ways. In short, we can recognise some of the power and impetus of big music in their work—with not infrequent lapses, as those who have followed it know to their ears' cost. I mentioned these younger men to indicate that I am not a ferocious anti-modernist, and am glad to find in any of this new music something in which I can enjoy using the ears that have been trained up, like everyone else's, in the great music of the past and the present; for let it be noted that plenty of composers are still producing music that any intelligent musician can like. It is too often assumed, and propagated by Mr. Evans and the few who think with him, that all the music of to-day is extremist—all that counts.

Is it not a little arrogant of those who think with Mr. Evans, to presume that the resources of music that composers from Byrd to Delius have so variously exploited must now be declared out of date, and that only the novel combinations of a Hindemith or a Stravinsky can be worth while? This always seems to me one of the two most curious things about the extremists and their apologists—the idea that we must take different lines, and avoid the old harmonies and constructions. I can understand a composer who sincerely believes he has a new message, trying to express it by whatever means come best to him; but who imagines that of the large number of people now writing music, anything like three-quarters, say, are inspired? Whenever did one get a very large percentage of inspired music, among the enormous mass continually turned out since the 18th century? In single composers, yes; but the geniuses are rare. Where is there any sign of genius amongst the composers now working in extremist ways—anything we can class above promising talent? And above all, where is the warmth and humanity, the strong

and lasting love? That to answer. for a plain I assure you on about many attempt any wonder we cannot we come to exist? I never any comparing in the old through re music that of meaning with. On as this in n

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and lasting appeal, of the music we have come to love? That, Sir, is the question I beg Mr. Evans to answer. We ask, and so far have asked in vain, for a plain reply to that question. With all sincerity I assure you that, reading everything I can lay hands on about modern music, I find, astonishingly, scarcely any attempt to expound its positive beauties; is it any wonder that when our ears do not find them, and we cannot read about them from the propagandists, we come to the plain man's conclusion that they don't exist? I am not saying, of course, that there are never any moments of beauty at all; but I am comparing the content, the bulk of beauty, with that in the older composers. You do not have to search through reams of Mozart, Purcell, or Wagner to find music that appeals to you as true and beautiful, full of meaning and fine thought—music you like to live with. One searches in vain for anything as moving as this in most of the extremist music. Why?

We are a little tired of being told that we are rather stupid people, that we must keep on listening attentively, and some day (date unspecified) we shall probably understand this music. *We* imagine that we understand some of it only too well. What we want to know is when we are going to *love* it, as we love our classics? And that is just what we are never told. Let Mr. Evans buckle to and show us, without reference to musical politics or propaganda, wherein lie the powers and beauty of Bartók, Stravinsky, Hindemith, and the rest. He may be assured of intelligent and keen attention, and of the fact that we really want to know, and are not deliberately being aggravating for the fun of the thing.—Yours, &c.,

'Spes.'

[As our only grievance in regard to Mr. Evans is that he writes too little for the *Musical Times*, we need hardly say that we shall welcome such a contribution as 'Spes' suggests.—EDITOR.]

#### THE DOLMETSCH FOUNDATION

SIR,—The music which culminated in the Elizabethan period in England has been re-discovered more slowly than the literature of the period, which suffered for a time the same eclipse. The value of the vocal music is now as well established as the value of the Elizabethan drama; the instrumental music, of which there is much greater store, has had to wait longer for recognition, because proper appreciation was impossible until it could be played on the instruments for which it was written in accordance with the technique proper to those instruments and to the time.

It is to this end that Mr. Arnold Dolmetsch has devoted himself for nearly half a century, and the Festivals which he has held at Haslemere for the last four years have demonstrated to a wide public the supreme beauty of this music. In England we owe him a special debt, for he has shown that in those days the English led the world in instrumental as in vocal music.

The work of Mr. Dolmetsch has been accomplished only by the unique combination in him of the scholar, the musician, and the craftsman, and it is our earnest desire to ensure that his learning in all its forms shall be preserved and handed on to posterity.

To this end we have founded the Dolmetsch Foundation, with the practical objects of providing scholarships for the study under Mr. Dolmetsch of the construction and technique of the lute, viol, recorder, clavicord, and harpsichord, and the other instruments; of assisting in the expansion of the workshops; of developing the investigation and execution of the music of the period in every way; and, in addition, of providing a link between all who are interested in it.

In the short time in which it has been in existence, the Foundation has received the support of very many persons distinguished in music and letters all over the world. It has granted three scholarships and raised a loan for the much needed extension of the workshops at Haslemere. To carry out its objects in full a large

membership is essential, and we appeal for the support of all who have the interests of music at heart. Full details of the Foundation's objects and work may be obtained from the Secretary at 37, Walbrook, E.C.4.—Yours, &c.,

ROBERT BRIDGES. SELWYN IMAGE.  
PERCY BUCK. D. LLOYD GEORGE.  
WALFORD DAVIES. RICHARD TERRY.  
HENRY HADOW. W. G. WHITTAKER.

37, Walbrook, E.C.4.

#### CANONS OF MUSICAL JUDGMENT

SIR,—I have just lately received a copy of your journal dated September 1, and some remarks in the article by Hugh Arthur Scott under the above heading have so much astonished me that I feel moved to write to you even from this distance. I refer to Mr. Scott's remarks on the question of key-relationships. He states that the ordinary fairly-cultivated music-lover 'does not care whether a given *section of a movement* is in one key or another, and to this extent . . . all the care which composers bestow on this aspect of a work is absolutely wasted.' Later he proceeds to suggest that the 'pundits' are indulging in 'make-believe' on this subject—in fact, that to pretend that key-relationships matter is mere academical 'swank'—and produces as an illustration an article by Vincent d'Indy on a Beethoven quartet which begins, 'The key chosen for the *second movement* . . . may well astonish us.' (Italics are mine.) Surely he is here confusing two vitally different things—the key-relationship between the different movements of a work and the key-relationship between different sections within a particular movement?

I write as a humble amateur composer who, during the past thirty years, has tried his hand at quartet and sonata writing and would most strongly emphasise my opinion that key-relationships *within a movement* are vital—in fact, that much of the musical interest of a movement lies in the key-relationships and the modulations necessitated thereby.

Take, for instance, the first movement of a work in classical sonata form. In such a movement one feature of outstanding interest is the 'bridge' or modulatory passage between the first and second subjects, and it must be evident that the form and scope of this feature must very largely be determined by the key-relationship between the two subjects. Of course, in the development section the changes of key are often so rapid that it would take a remarkably fine ear and quick brain to follow them, and the average listener at a first hearing is generally content to sit back and enjoy (or endure) the composer's flights of fancy, in the sure and certain hope that he must eventually find himself back in his tonic for the recapitulation; of course, many listeners would not be able to *name* the key of the second subject in the exposition, but the *key-relationship* between the first and second subjects is of vital importance to them, because upon it depends the modulatory interest of the music.

Key-relationships between the various movements of a work are not, of course, of such importance, but the average composer would not stray too far from the key of his work without some special reason—there would be no object in doing so.—Yours, &c.,

Hong-Kong.

'AMATEUR COMPOSER.'

#### VISITING CRITICS OF CHURCH CHOIRS

SIR,—Your note in the December issue of the *Musical Times* regarding the action of the *Derby Daily Express* in sending a critic on a series of visits to churches in Derby prompts me to give our experiences here.

Some time ago a well-known Church paper sent a so-called critic round the Cathedrals, whose lucubrations appeared under an assumed name. On the Sunday when we were honoured with a visit all our basses (two!) and one of our altos (we possess only two) were

absent through illness. The music throughout the day was Harwood in A flat. There was also one Offertory Sentence by Barnby. When the paper appeared, the service was criticised as the worst the writer had heard, but he gave himself away by saying, 'The Service was Barnby! Fancy Barnby in Sarum!' Nothing was said of the want of bass, though it was patent, in spite of one of the clergy doing his best to fill up. A critic who mistakes Harwood for Barnby had better qualify himself for his job before airing his crass ignorance in print. As you so truly say, the organist may be (as I was) working under handicaps known only to himself.

The Dean sent a protest to the journal, but the only result was a tiny and lame response in an out-of-the-way corner, which made no attempt to correct what was evidently a calculated injustice. I have since been told that the author was a clergyman, which, if true, makes one wonder still more. Is there some organized body behind all this?—Yours, &c., W. G. ALCOCK.

5, The Close,  
Salisbury.

#### MAX REGER'S ORGAN MUSIC

SIR,—It might perhaps interest some of your readers to know that I purpose playing a Reger programme at St. Lawrence Jewry, E.C., on January 28:

1. (1-1.8 p.m.) Chorale Preludes.
2. (1.8-1.25 p.m.) Prelude in B major, Op. 129, No. 8.  
Intermezzo, Op. 80, No. 10.  
Scherzo, Op. 65, No. 10.  
Ave Maria, Op. 63, No. 7.  
Toccata, Op. 59, No. 5.
3. (1.35-2 p.m.) Sonata No. 1, Op. 33  
Phantasie—Intermezzo—Passacaglia.

A whole programme of Reger's music is likely to be an arduous thing to listen to. I believe, however, that the signs point to a need for such a recital.—Yours, &c.,

ARCHIBALD FARMER.

6, Carlingford Road, N.W.3.

#### THE ARTS IN REVOLT

SIR,—Mr. Boughton's contention that Palestrina's acceptance of the name of his place of origin indicates his possession of Christian humility is, by implication, a fine testimonial for 'Melba,' 'Austral,' and such people.—Yours, &c.,

PERCY A. SCHOLES.

### The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Young violinist (gentleman) wishes to meet other instrumentalists to form string quartet. Haydn, Beethoven, &c.—GROVE, Craigmore, Dawley Road, Hayes, Middlesex.

Soprano vocalist wishes to meet accompanist for practice of advanced music. Northern district.—V. W., 29, Windsor Road, Palmers Green, N.13.

Violinist and 'cellist (gentlemen) wanted to practise with pianist. Trios by Beethoven, Mendelssohn, Silas, &c. Must be good readers. Large library.—L. S. P., 9, Castletown Road, W. Kensington, W.14.

Lady pianist wishes to meet violinist for mutual practice of Mozart Violin Sonatas and smaller classical works.—Miss W. N. McLEOD, 23, Langholm Street, Glasgow, W.4.

Violinist and viola player wanted to complete piano-forte sextet.—H. E. JONES, 18, Dynevor Road, Stoke Newington, N.16.

Pianist and violinist wish to meet 'cellist for mutual practice. Preferably in S.W. district.—E. W. S., c/o Musical Times.

Amateur mezzo-soprano and accompanist wish to meet other musicians.—B. R., 48, Upper East Smithfield, E.1.

Young gentleman pianist wishes to meet another pianist, S.E. London.—F. B., c/o Musical Times. Really good violinist (young) wanted to join a quartet of enthusiastic players. Meetings Thursday evenings.—BRIGADIER-GENERAL R. T. PELL, 25, The Mount, Wembley.

All instruments wanted to form an amateur orchestra for the 'League of Help.' Good music.—CONDUCTOR, 35, Carleton Road, Tufnell Park, N.7.

Pianist and accompanist wishes to meet vocal quartet or orchestra. Not Sundays. E. district.—J. A. G., c/o Musical Times.

Tenor vocalist wishes to meet pianist (good reader) for mutual practice of standard oratorios and Bach's works. Good library. Croydon or Purley districts.—B. G. H., c/o Musical Times.

Violinist wishes to join good quartet or trio for practice of classical music. N. London.—W. G., c/o Musical Times.

Lady violinist wishes to meet experienced pianist for mutual practice of sonatas.—B., 3, Brandreth Road, Mannamead, Plymouth.

Violinist and pianist wish to meet 'cellist (lady or gentleman) for weekly trio practice. Classical.—Violin and Language Studio, Ferme Park Road, N.8.

Instrumentalists wanted to join amateur orchestra society in Walthamstow district. Classical music. Strings, wood-wind, and horns.—H. S. HANCOCK, 96, Whitehall Gardens, Chingford, E.4.

Lady pianist wishes to meet instrumentalists for mutual practice.—Miss FRIEND, 79, Blackheath Hill, Greenwich, S.E.10.

Experienced violinist and 'cellist wanted for trio Concerto and sonata playing.—ENSEMBLE, c/o Musical Times.

### Sharps and Flats

Lullaby. Music by Weigenlied.—*Competition Festival programme.*

Fantasia on Christmas Cards (Vaughan Williams).—Service List in the *Cambridge Review*.

Excellent, too, was the Ugliaeri aria which he gave for the encore at the end. . . . His singing is notable for tease and purity of tone.—*Springfield (Mass.) Republican.*

We have heard a lot about art being beauty of the soul. If art made your soul beautiful, what do you think I looked like before I started becoming a dramatic critic? Most music critics, who hear more music than anybody, look disgraceful.—*Hannen Swaffer.*

Sir Hamilton Harty stopped the Hallé Orchestra while it was playing the final chorus of Mendelssohn's 'Liligin.'—*Daily Mail.*

What is really wanted is a Bill to prevent all restaurant-keepers from having music in their establishments. Nobody but a barbarian wants music when he is eating. It is a degradation to music itself.—*Sir Thomas Beecham.*

Confidentially, you know, I don't try to keep thin at all. I do exercise, but only to try to keep my blood in circulation so I'll get fat from my food. I try to carry enough weight to support my voice adequately. Isn't it funny? You would hardly think anyone would be interested in such details, and yet there must be many or they would not syndicate these articles.—*Edward Johnson, Metropolitan Opera Singer.*

Furtwängler and the Berlin Orchestra were too preoccupied with showing us what fine fellows they were to be able to show us, except in rare instances, what much finer fellows Beethoven and Tchaikovsky and Handel and Haydn and the others are.—*Ernest Newman.*

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## ROYAL ACADEMY OF MUSIC

The outstanding feature of the many events of the Christmas term has undoubtedly been the performance of 'The Dream of Gerontius' at Queen's Hall on Tuesday afternoon, November 26. Sir Henry Wood has conducted many orchestral concerts with his students at the Royal Academy as players, a notable example being Bach's B minor Mass, but never has he obtained better orchestral effects as on this memorable occasion. Both the tone and ensemble were quite remarkable. Again, the singing of the choruses must be highly commended, a striking instance being 'Praise to the Holiest in the height.' Of the soloists Miss Valette Iacopi and Mr. Edgar Elwes were the best. Miss Iacopi has a wonderfully fine mezzo voice, marred only by a persistent 'wobble.' The hall was full, indeed every ticket had been disposed of some days before the concert.

On December 2 the chamber concert was of exceptional interest, if only for the fact that the programme included some compositions by students and ex-students. First and foremost was a *Fantasie Sextet* by Guirne Creith. She is an ex-student, inasmuch as she left the Academy at the end of last term. Her work compels attention; there is a good tune by way of foundation, the music is cleverly worked out, and the construction throughout is musically. The performance on the whole was satisfactory, and there was some good playing by Miss Kathleen Murray and Mr. Reginald Kell in the pianoforte and clarinet parts respectively.

Of two songs by Kathleen Taplay, 'A Confucian Ode' deserves mention. It is neatly put together, and quaint and original in idea. Miss May Turtle sang it with good effect.

Arthur Bliss's 'Rout' was by way of being an adventure for students to tackle, but it was extremely well done. There was an air of abandon about the whole performance, which is as it should be, and Miss Jean Kemp sang the soprano solo with delightful vivacity. The Carnival spirit was abroad at Duke's Hall on December 2.

The Review Week from December 2 to 7 was again a great success. On Monday a most interesting lecture was given by Prof. Louis Bourgeois on 'Les différents caractères de la Chanson populaire Française,' which was delivered in French and very much enjoyed by the students.

Another lecturer of special note was Sir Richard Paget on 'The Origin and Relationship of Speech and Song,' during which models were used illustrating how speech was produced.

Dr. George C. Cathcart lectured on 'The Art of Breathing in relation to Voice Production,' and was both interesting and instructive.

The lecture which attracted a very large number of students was that by Mr. Norman O'Neill on 'Music to Stage Plays,' which was very ably delivered. This was specially attractive as illustrations were given by Mr. Henry Ainley, the well-known actor, who gave an excellent rendering of Buckingham's speech from 'Henry VIII.,' extracts from 'Hassan,' by James Elroy Flecker, and 'Enoch Arden.' Mr. O'Neill accompanied the latter with pianoforte music by Richard Strauss.

This very instructive week was brought to a close with a talk by the Principal on 'Elizabethan Music,' and a programme was given by a group of students, the singers sitting round a table in accordance with the custom of the period.

The following awards have been made: Sainton-Dolby Prize (sopranos) to Gwendolene Embley (Blackburn), May Turtle and Janet Hamilton-Smith being very highly commended, Irene Morden and Grace Reynolds highly commended, and Mary Durham and Bessie Alberta Todd commended; Battison Haynes Prize (composition) to Norman Askew (Crook); Hubert Kiver Prize (elocution) to James Topping (Wigan), William MacLurg and Geoffrey Davies being com-

mended; Hine Gift (composition) to Alfred Nieman (London); Rutson Memorial Prize (baritones and basses) to Donald MacGregor (Ontario), Geoffrey Davies being highly commended; Rutson Memorial Prize (contraltos) to Ann Hughes (Abergele); R.A.M. Club Prize (trio) to Frederick Grinke (violin), Catherine Rignold ('cello), and Jacqueline Townshend (pianoforte), Margot Macgibbon, Beryl Burridge, and Frederic Jackson being very highly commended; Fred Walker Prize (sopranos) to Grace Reynolds (London), Constance Read being highly commended, and Catherine Pugh-Jones commended; Westmorland Scholarship (female vocalists) to Gwendolene Berryman (Wolverhampton), Bessie Alberta Todd, and Marjorie D. Hughes being very highly commended; Potter Exhibition (male pianists) to Clive Richardson (Paris); Philip Leslie Agnew Prize (male pianists) to Myers Fogg (Newcastle-upon-Tyne), Yelland Richards being highly commended.

## ROYAL COLLEGE OF MUSIC

The Patrons' Fund gave a chamber music concert on December 6 in place of the usual orchestral rehearsal, thus making a new departure, or rather reviving an old feature of its operations in the early years of its working. On the present occasion an opportunity was afforded to a young organization, the Marie Wilson Quartet, to display its powers in established works of the quartet repertoire and also in a recently composed work by a British composer. The three Quartets chosen were by Mozart, Delius, and Gordon Jacob, which in variety and scope proved an excellent test of the performers' artistic and interpretative qualities. A high standard of excellence was set in the Mozart, and fully sustained in the other two works, to the delight of a large audience, which welcomed this new combination of players into the ranks of established quartet players.

Three orchestral concerts were given in the last few days of the term, two of which provided a dozen College conductors with practical experience of an appearance before an audience. The Symphonies performed were Beethoven's C minor, Brahms's E minor, and Mendelssohn's 'Reformation'; in addition, Pianoforte Concertos by Beethoven and Rachmaninov and Violin Concertos by Bach and Vivaldi (the latter arranged by Tivadar Nachez) were given.

Chamber music concerts and recitals were very numerous, one day producing no less than three examples. Two specially interesting ones should be mentioned: an organ recital by Dr. W. G. Alcock, professor of the College, on the partially re-built organ of the Concert Hall, and a mammoth concert by the Junior Exhibitioners, at which over forty items of various kinds were got through in well under two hours, the audience, as well as the performers, enjoying the experience hugely.

The Dramatic Class undertook an exacting task in presenting Balderston's 'Berkeley Square' for three performances, with most successful results. The piece, a most interesting fantasy of make-believe, offers many pitfalls of a dangerous kind, but these difficulties were bravely tackled and handsomely overcome, to the great credit of Mr. Cairns James, under whose direction the play was produced.

## TRINITY COLLEGE OF MUSIC

The Michaelmas term is now ended, and a fitting conclusion to a very successful session was the orchestral concert at Queen's Hall when, under the conductorship of Mr. John Barbirolli, the students acquitted themselves most admirably. Miss Thelma Nurick was the pianoforte soloist. A feature of the concert was the first appearance of the mixed choir under Mr. Charles Kennedy Scott, and its performance of the various items was enthusiastically received.

The chamber music and Ladies' Choir concert at Grottrian Hall attracted a large audience.

The attention of local secretaries is drawn to the increased number of local exhibitions to be awarded

annually. In addition to those already notified, the Board has approved of them being also awarded in the Higher Local Division.

The Board has now under consideration the awarding of a number of Colonial scholarships. Full details will be issued very shortly.

Successful distributions of certificates and prizes have been held at the Portsmouth, Lincoln, and Southport centres.

The College Board, fully alive to the importance of Chamber Music as one of the chief factors of musical life, and realising not only that there are many amateurs who, through lack of introduction and suitable accommodation, are unable to get into touch with each other, and also that established parties of players already exist who feel there is an absence of finish in their ensemble, has approved the formation of a Club, in connection with the existing School of Chamber Music at the College, for the furtherance of these ends. The Club will meet on Monday evenings during each term. The hours will be from 7 to 9, and a start will be made on January 13, 1930. Meetings and practices will be under the personal supervision of Mr. Ludwig Lebell, an artist of European training and wide platform experience, well able to develop all the factors necessary to every earnest amateur who wishes to become a good chamber musician. The College Board will place suitable rooms at the disposal of the Club, and members will be allowed access to the College library. Intending members must satisfy Mr. Lebell as to their musical capacity. The subscription will be £1 11s. 6d. per term, but complete parties of four may join at an inclusive subscription of five guineas per term. In order to make the scope of College life and activities more widely known, members of the Club may attend all lectures given in the College without payment of further fee. Concerts will be arranged from time to time at the College, and it is hoped an annual concert will take place in one of the well-known concert halls. The Club will, to a certain extent, partake of a social nature for the interchange of ideas and making acquaintances; a room therefore will be available for this purpose, where light refreshments may be obtained.

The Controller of Examinations, Mr. Edward d'Evry, returned from his visit to South African centres at the end of October. During his eight weeks' stay he visited as many centres as possible, and brought back a very happy impression of College work in the Union, and its conditions, and of the way our local representatives there fulfil their duties. Besides taking part in both diploma and local examinations at Pretoria, Johannesburg, Pietermaritzburg, and Durban, the Controller addressed many meetings of teachers—one of which, at Johannesburg, was attended by over four hundred teachers from the city and surrounding districts. He also spoke at several largely-attended public meetings, and, on the last evening of his stay, at a crowded 'Distribution of Certificates,' quite on the lines of those held at home, in the hall of the Railway Institute at Cape Town.

## Competition Festival Record

### FESTIVAL TOPICS

By HARVEY GRACE

During recent years, when I spent a good deal of time judging at competition festivals, I have often been on the point of writing in this journal concerning certain aspects of the movement. Above all, I wished to deal with some points—many of them small, but all of them practical—affecting the competitors themselves. I refrained, however, chiefly because I felt that, on the whole, it would be better to wait until my activities as a judge had ceased. As pressure of work in other ways seems to make it unlikely that I shall ever appear again in the judge's box, I propose to

appear instead in this column, monthly, for as long as I can find anything to write about that may be of interest.

Primarily, my object will be to draw on my memory for the benefit of competitors; but I shall also endeavour to comment on current topics. I need hardly say that my services as adviser are at the command of readers, though for obvious reasons I cannot guarantee to reply by post, nor can I undertake to deal with matters that are not of interest in festival circles generally.

A letter that appears on p. 59 of this number raises a point that is often discussed, and on which, as editor of this journal, my opinion is frequently sought. The point is this: Ought adjudicators to insist on observance of metronome marks? The question is not one that can be replied to by a plain Yes or No. A good many points are involved.

1. Metronome marks are, after all, only approximate. Often the composer admits this by adding the word *circa* (about), or by specifying a range of pace, for example, crotchet 84-100.

2. We have to distinguish between metronome marks set down by the composer and those that are merely editorial suggestions. As one of the test-pieces referred to in the letter was an Elizabethan madrigal, the metronome mark belongs to the editorial type, and is therefore not authoritative, however good a suggestion it may be. It is, of course, unwise to set such marks aside hastily, because, after all, the editors of old music are usually specialists, and their considered opinion is likely to be at least as valuable as that of the local conductor. Such marks command respect therefore. But we mustn't overdo the respect, for even editors and specialists are not infallible; some of them are not choral trainers or conductors; and it is possible for a man to be an excellent editor so far as the textual side of old music is concerned, and yet to be deficient in general musicianship and in the qualities that are concerned with interpretation. The local conductor may be hazy as to the difference between the major and minor prolations, but he may be gifted with taste and insight, and so is able to put up a first-rate performance of a madrigal. Isn't his opinion as to pace worth at least as much as that of the editor? And if so, is there any limit to the departure he may be allowed to make from the editor's marking?

3. Composers' metronome marks call for more respect, though again it should be borne in mind that, as a rule, composers are notoriously not the best conductors and performers of their own works. Nor, like editors, are they, as a rule, practical trainers and conductors of choral bodies. It follows that their choice of pace takes no account of many practical considerations that would at once occur to an experienced conductor. How little reliance may be placed on conductors' markings is shown by the fact that in the performance of their own works they frequently make very wide departures therefrom. This brings me to the second of the two instances mentioned by the correspondent—Elgar's 'Where corals lie.' Here the complaint is that a competitor who sang it at about crotchet 66 instead of the 58 marked by the composer was told by the adjudicator that her pace was too slow. But if we bear in mind that Elgar's 58 is only to be

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regarded as approximate, and that the singer's pace was 'about' 66, we shall see that there was probably very little discrepancy. This being so, we can only assume that the performance sounded too slow—an impression that may have resulted from slight inaccuracies in time, or a lack of vitality in rhythm or tone, &c. The point that so many unsuccessful competitors overlook, however, is that an award is made on a performance as a whole; an adjudicator is always balancing defects and virtues. In this instance, as in the case of the madrigal class, we may be sure that if competitors who departed widely from the copy in any respect obtained good marks, it was not because of the departure, but in spite of it. In other words, what they lost on the swings they more than made up on the roundabouts.

4. The conductor must remember, however, that in making any considerable departure from the score, whether it be in regard to expression or metronome marks, he is taking a risk. I have discussed this point with most of my fellow-adjudicators, and I do not remember one instance in which there was anything but a liberal attitude shown. Judges, then, are not narrow in this matter. But they rightly hold that a conductor or a performer of any kind who disregards the directions in the copy must justify his step by the result. This involves questions of taste, so the further a performer adventures from the copy the less likely is he to convince, especially as judges are usually working with one eye on the clock, and have little time to spare for arguing about matters which are proverbially fruitless as a basis for argument.

5. On the whole, then, metronome marks should be taken as general indications rather than as mathematical dicta. A conductor who takes them thus, and is possessed of taste and commonsense, is not likely to disregard them either too much or too little.

The correspondent who raises this point tells us that at Welsh Eisteddfodau conductors are penalised for 'material' non-observance of metronome marks. I have no knowledge of the way this works. On the face of it, there are several difficulties. For example, there may be as many opinions as to what constitutes a 'material' departure as about any other point in interpretation. Judges are (or ought to be) far too busy to bother about such arithmetical niceties; their concern is with the artistic result. Besides, exact observance of the marked pace is either impossible or inhuman. We may say, in fact, that never since the metronome was invented has it been known to keep exact time with any performance, save for an odd bar or two. This being so, at what point does non-observance become an indictable offence?

The absurdity of making a fetish of metronome marks is due to the fact that pace, like power, is relative. It is a familiar and instructive truth that a choir with a fine mastery of rhythm and phrasing may give an impression of moving more quickly than a choir whose actual pace is faster, but whose rhythm is poor. Metronome worship in the judge's box (if it exists; I have never met with it) would lead to the exaltation of the letter at the expense of the spirit.

Moreover, the pace marked in the copy is always the same, whereas the pace that suits one hall

won't suit another. Similarly, pace must necessarily vary in accordance with the size and capability of the choir. True, a large body of singers, when well trained, can move far more quickly than is generally supposed; but it would be absurd to adopt with a force of eighty a pace and style that might be managed easily by one of twenty. For one thing, the larger the choir the greater the chance of its carrying a certain amount of dead weight. A choir of twenty may easily be made up of picked voices; one of eighty can rarely be exclusive. The capability of a choir in agility and neatness is that of the most sluggish of its members. Faced with a piece of quick music, a conductor must decide between (a) achieving the right pace at the expense of definition, and at the risk of a breakdown; or (b) adopting a slightly slower rate, and making sure of a good level of performance—clear in notes and rhythmical in gait. I don't think there can be any doubt as to which of the two would strike most judges as being the better. If they were asked for a reason for their preference, they need only point out that the conductor of the second choir had put first things first (correctness of notes, clarity, and good rhythm), and had achieved them (other things, including pace, are always obtainable later by such a conductor); whereas the first choir had paid too big a price for its pace—a price not only exacted on the spot in the shape of an untidy performance, but also laid up as a debit account in a lowered standard and a habit of slovenliness acquired during over-quick rehearsing.

This question of choice of pace is one that is far wider than the mere matter of metronome marks. I shall probably return to it later. For the moment we may leave this particular aspect of the case with the conclusion that (1) pace is a relative quality; (2) it is not one of the most vital of interpretative factors; and (3) if it is achieved at the cost of such fundamental choral virtues as textual accuracy, clearness of definition, and good tone, it costs far more than 'tis worth.

#### FESTIVALS IN LONDON

**BROMLEY.**—The first Bromley Festival, held on November 16, 20, 22, and 23, passed off very successfully, with plenty of individual competitors to support the many competitions open to them. There were more choirs, too, in the chief classes than is usually expected for a beginning—five each in the mixed-voice and female-voice classes. The winner in each case was Mr. Lesley Mackay's choir from Chatham, which was unopposed in the male-voice class. There were also five choirs from Women's Institutes, the winner being that from Otford. The only string orchestra in the open class was the Old Barn Orchestra from Maidstone. The Festival, which came to an end with a prize-winners' concert, owes its existence largely to the initiative of Mr. Frederic Fertel, conductor of the Bromley Choral Society, and the prime factor in its success was the untiring energy of the hon. secretary, Mr. H. Saunders.

**NORTH LONDON.**—November has compensations for Festival participants in avoiding much clashing with other competitions, and the great disadvantage of normally bad weather; this year was abnormal in that respect. But the North London Festival had an increase in entries and a revived interest in choral music. Several new features were successful, notably the junior choirs from elementary schools, the Women's Institute choirs, and the Country Dances in three sections. It was hoped that first-prize solo-singers would be eager to compete amongst themselves for the premier honour of a silver rose-bowl, but they were

not prepared at short notice, except in three cases, to sing from a prescribed set of albums of unfamiliar Handel arias. The outstanding feature of the year was the raised standard of the test music in almost all classes. More careful training than in the past was needed and achieved. The concerts by prize-winners specially brought out this pleasing result. Miss Gladys Palmer, a concert vocalist of repute, and Lady Crosfield, a musical amateur of distinction, remarked upon this high standard. Amongst leading winners were Leverton's Ladies' Choir (Plymouth), the Chelmsford Male-Voice Choir, the Great Baddow Women's Institute from Essex, the Fellowship Orchestra from Belvedere, Kent, a Watford (St. Alban's Road) Wesleyan Choir, the Ministry of Labour Choir from Kew, and soloists from distant places.

**SOUTHERN AREA.**—This Festival covers all districts south of the Thames, and includes West London. Beyond this radius entries are rejected. The eighth annual Festival concluded on November 30, and attracted more than four thousand participants. Entries were sixteen per cent. higher than in 1928, and within one per cent. of record. Lady Cooper at one of the final concerts declared that the standard of performance had improved at least fifty per cent. since her last visit four years previously. This was confirmed by Alderman and Mrs. Cresswell. Lady Newnes, accompanied by Sir Frank Newnes, presided at the closing concert. The winners of some of the more important classes were as follows: Choral—*Daily Telegraph* Shield, Croydon Choral Society (Mr. H. Sims); Ladies' Choirs, The Florian Singers (Mr. John Booth); Girls' Clubs, Streatham Co-operative (Miss E. K. Walter); Equal Voices (Junior), West Norwood (Miss Walter); Elementary Schools (Girls), St. Andrew's Street, Clapham (Miss Cummins); Elementary Schools (Boys or Girls), Old Battersea R.C. School (Miss Moriarty); Elementary School Bands—Mortlake Central (Miss N. Richardson); School Orchestras (under eighteen)—Edgar Hall Orchestra (Miss Richardson). Mrs. Lester Jones is the honorary secretary for the eighth successive year.

**HALIFAX.**—This is now one of the leading Festivals in Yorkshire, and it gains a special distinction by being held in the autumn. This season there was a fine gathering of choirs on the third and last day, November 30. In the chief male-voice class Nelson Arion Glee Union, Hebden Bridge, and Colne Valley—three famous choirs—competed with others and were placed in the order named. Their tests were Bennett's 'Lure, falconers, lure,' Coleridge-Taylor's 'O mariners, out of the sunlight,' and Bantock's 'The Fighting Téméraire.' The tests for mixed-voice choirs were Greville Cooke's 'Oh, to be in England,' Elgar's 'Love's Tempest,' and Gretchaninov's 'Autumn.' Out of seven choirs the first three were, in order, Halifax Madrigal Society, Blackpool Glee and Madrigal Society, and Huddersfield Vocal Union—three of the best in England. The remainder of the Festival kept to a fitting standard of musical performance. A successful children's day was held, despite the fact that not a single school at Halifax sent a choir to compete. Nor did Halifax produce a church or chapel choir.

**NORTHAMPTON.**—The Eisteddfod, thirty-eight years old and still growing, occupied five days (November 12-16) for the first time. Among the entries that swelled the total were sixty-eight pianists under ten years of age. There was again a satisfactory muster of good choirs. The mixed-voice class brought in Leicester Oriana (Mr. A. C. Nicholls), which was first, Primrose Hill Congregational (Mr. F. A. Facer), which was second, Kettering Co-operative (Mr. S. Cox), and Northampton Co-operative (Mr. W. C. J. Grant). The last-named choir was first in the female-voice class and Primrose Hill was first in the male-voice class. Mr. Alfred de Reyghere's Orchestra from Bedford proved better than Northampton Amateur Orchestral

Society (Mr. L. D. G. Andrews) in an arrangement by Dunhill of music from the Anna Magdalena book.

**PLYMOUTH.**—The seventh Festival organized by the Plymouth centre of the British Music Society brought in twelve hundred entries, which were two hundred more than last year. There were more choral classes than before, but not yet a sufficiency of competing choirs. Stoke Ladies' Choir (Miss A. F. Lillicrap) and Truro People's Palace Male-Voice Choir (Mr. B. Lightbown) were the only entries in their classes. Other winning choirs were Truro Women's Institute and Brookstreet Male-Voice Choir, Tavistock (Mr. E. Bawden).

**SOUTHEAST.**—Previously confined to Southend and South-East Essex, this Festival has now been extended to cover the whole county, and is known simply as the 'Southend Musical Festival.' Eight busy days (November 9-16) served to carry out a very full syllabus that was well supported except in the choral sections. Grays and District Temperance Choral Society (Mr. E. R. Lock) distinguished itself without opposition.

**WOKING.**—In this neighbourhood, known for its musical enterprise in other directions, choral singing appears to be especially popular, for no fewer than sixty-two choirs entered for the second Festival, held on November 14-16. There were four mixed-voice choirs, five female-voice choirs, sixteen in the two new classes for choirs from Women's Institutes, and a great number of children's choirs. The winning choir included St. Paul's Church, Woking (Mrs. Margaret Walker), the Weyside Singers (Mrs. Margaret Walker), Homewood Women's Institute (Mrs. Neve), and Frensham Women's Institute (Mrs. Collet). There were in all sixty classes, and only certificates were awarded as prizes.

Other Festivals held in the autumn were: BACON Ambulance Festival; the thirtieth annual Festival at COLNE; the sixth CONSETT Festival, with Mr. Gavin Kay's choirs in the ascendant; ECCLESHILL Festival for children; MILLOM, with the high choral standard that it owes to choirs from Barrow; SEVEN KINGS Eisteddfod; the large and successful SWINDON Eisteddfod; the West Somerset Competitions at TAUNTON; WADEBRIDGE; WOODBRIDGE; and LONDONDERRY FEIS.

## London Concerts

### BACH CANTATA CLUB

The Bach Cantata Club sang the whole of the 'St. Matthew' Passion at St. Margaret's Church, Westminster, on November 27. The performance was conducted by Mr. Kennedy Scott, and lasted from 5 to 7 p.m. and from 8.15 to 10.30 p.m. It was a worthy bicentenary celebration. Once again we were grateful to the Bach Cantata Club for giving Londoners the chance of hearing Bach's choral work under ideal conditions and on the scale planned by the composer. One of the great gains in these 'chamber' performances is the astonishing rightness of the instrumental obbligati, which fall into place almost as equals of the solo voices. Mr. Leon Goossens's oboe playing always sounds unearthly in its beauty at St. Margaret's, and on this occasion he surpassed himself.

The choir consisted of fifteen sopranos, eight contraltos, six tenors, and eight basses, with the choir-boys of St. Margaret's for the *ripieno* in the opening chorus. The orchestra of twenty-six was led by Mr. William Primrose. The men solo singers were notable. We were well satisfied with Mr. Bruce Flegg's calm delivery of the Evangelist's words (in a new version, by the conductor, made to fit as far as possible Bach's actual notes). Every phrase was given its due significance, and the tone was always musical. No English singer of the day surpasses Mr. Flegg in this music. The sayings of Jesus could hardly have been better sung than by Mr. Keith Falkner. Mr. Archibald Winter's eager manner was well suited to the tenor arias. His singing of the exacting 'Be still, be still,' in the second

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part, was a feat. Mr. Arthur Cranmer (bass arias) sang more freely and vividly than we have often heard him. The soprano and contralto were not so satisfactory. Miss Elsie Suddaby's voice was rather unsteady; and the splendour of Miss Margaret Balfour's tone did not reveal very much of what Bach meant us to hear in the heartbroken cries allotted to the contralto soloist. And many of her words were inaudible.

The hymns were beautifully sung in the softest tone, unaccompanied—though a more hearty, congregational style is surely preferable.

P. W.

## SCHERCHEN AND THE PHILHARMONIC

Like Irish playwrights, German conductors are lucky in having a special entrance into London's favour. They get—if the Americanism may pass—away with it as no native would find it possible to do. If one of our own conductors had been responsible for the Philharmonic orchestra's performance of Beethoven's fourth Symphony on November 28, which Dr. Hermann Scherchen conducted, he would not have had a scalp to his skull the next morning. No doubt the concert had been under-rehearsed, but there are conductors who have made more than this out of London conditions. Of the classical works in the programme, Schubert's 'Rosamund' Overture was the best played; it was, however, marred by excessive contrasts—brazen roars and extinguished *pianissimos*—which travestied the music. As for the Mozart Concerto (in which Szigeti was the admired soloist), it was at once excessively rigid and extremely untidy.

Dr. Scherchen is a defender of *post-bellum* music in Germany, and he conducted two novelties at this concert, both of them worth hearing. Three of the five movements of J. M. Hauer's Suite No. 7, which some of us had heard at Frankfurt in 1927, were played. This was a curious concoction from a Viennese laboratory. We were asked to listen to two or three unrelated things at a time—no very new experience to one who has a pianoforte-playing neighbour and a serenading barrel-organist among the trials of life. Hauer's 'Kings' was, however, not so aggressive as these—was, in fact, gentle. The clashes were not more than piquant. The music was curious and, if of no importance, not disagreeable. Honour to the cook who can produce something new, if only in the way of *hors d'œuvre*!

Mr. Szigeti played the difficult solo in a new Hungarian Rhapsody by his compatriot Bartók. There was something appreciable in the roughness and stocky energy of this music, which, however, never took wing.

C.

## THE HALLÉ ORCHESTRA

The Hallé Orchestra's concert at Queen's Hall on November 29 hardly justified the attempts which have been made to hold it up as a model to be copied by our less disciplined metropolitan orchestras. It is true enough that the string ensemble was admirable in its unanimity, and that the whole band followed the indication of its conductor with a readiness which our London orchestras seldom show. But against this must be set the unpleasantly hard tone of the strings, and the fact that although there are one or two good players in the wind-band, the general average is not first-rate. Sir Hamilton Harty deserves credit for what he has made of this orchestra, but he cannot be acquitted of exploiting its good discipline in the interests of showmanship. Brahms's first Symphony, in C minor, which was the centre-piece of this programme, was given a performance in which we were shown what the Hallé Orchestra can do rather than what the composer was thinking when he wrote it. The nobility of the music was sacrificed to a falsely dramatic presentation of it. Even as a virtuoso performance it was not free from serious faults. The brutal ugliness of the horn-tone in the Finale was a conspicuous example of these shortcomings. Berlioz's 'Corsair' Overture and Wagner's 'Faust' Overture

were better adapted to Sir Hamilton Harty's rodomontade treatment. The programme was completed by the conductor's own composition, 'With the Wild Geese.'

D. H.

These popular visitors to London gave us, on December 13, what was perhaps the finest orchestral playing of the season so far (had anybody present ever heard such a thrilling 'Flying Dutchman' Overture?). Berlioz provided the lion's share—the delightful 'Beatrice and Benedict' Overture, the 'Carnaval Romain,' and a thirty minutes' extract from 'Romeo and Juliet,' of which only the 'Queen Mab' Scherzo could have made many converts, much of the love scene especially being dull and commonplace. Berlioz seems to have needed the stimulus of pace and power more than a great composer should. In Beethoven's Violin Concerto, Jelly d'Aranyi was not at her best; on the other hand, we had some superfine accompanying by the orchestra. Constant Lambert's 'Rio Grande' was brilliantly successful, despite the inadequacy of the choral portion, sung by a small contingent of the Hallé Choir. Sir Hamilton Harty played dashing in the exacting pianoforte part, and the composer conducted. This work should be heard again soon, and with a larger and better chorus. In theory the use of a small choir as an adjunct to a small orchestra is well enough, but it rarely works out in practice. Instruments do not lose their tellings as they descend: voices do; an orchestra of wind instruments can subdivide considerably with little (if any) loss of effect: a chorus can't; and instruments can negotiate any and every chromatic interval with certainty and full tone: how many singers can? Although the orchestra is the thing in 'Rio Grande,' the chorus part should be heard more than it was on this occasion. The work made a hit—perhaps the hit of the season—and provided one more proof that when it comes to the writing of really novel music, whether it be sublimated jazz (as in this case), 'juxtaposition of tonalities,' or any other up-to-date development, we have a little group of young Englishmen who can play the Continentals at their own game and beat them all ends up.

G.

## B.B.C. SYMPHONY CONCERT

The B.B.C. symphony concert on November 27 brought back that well-graced pianist Marcelle Meyer, and allowed the orchestra, under Sir Thomas Beecham, to produce some of its best tone, notably in the wind, which Sir Thomas coaxes and phrases to admiration, with hands that seem more expressive than any baton could be. In the poising and impelling of her softer tone Miss Meyer charmed us; the loud tone somehow lacked significance. Perhaps the fault was partly the pianoforte's; the French instrument she uses has, we know, a portion in which brilliant tone seems difficult to obtain. Dvorák's fourth was the symphony—sunny strength in every movement. It has some of his whimsies, too: the sudden bursts of tone for no particular reason—animal spirits apparently; the repetitions that sound carelessly profuse, but that knit up better than we expected; and the Schubertian skips of modulation. It is great fun, and good hearing. Sir Thomas kept it in reasonable bounds, allowing its big muscles free play. Breadth and dignity in 'Leonora' No. 3 and coloured delights in 'Iberia' are other memories of the happy evening. This orchestra grows in grace and stature.

W. R. A.

## OMAR KHAYYAM

It was uncommonly agreeable to hear the first part of Bantock's 'Omar Khayyám' on December 11, done by the B.B.C. National Chorus, Miss Haley, Messrs. Noble and Parry Jones, and the new orchestra which Sir Thomas Beecham is shaping into the most dangerous friendly rival of the Hallé. All one needs to remember in sizing up the music now is its date—1906, and Bantock's proclivities for a large canvas and Eastern

scenes. We know how he can handle a choir. If some of the choruses sound a wee bit wilfully 'festivish,' and less finely in the picture than most of the solo and orchestral work, we can always enjoy a craftsman's delight in throwing the voices about, and using the colours. The B.B.C. Choir was rather too stolid to grasp and convey the subtleties, when they came. That curse of our singers—square accentuation—at times took off the edge of pleasure; but the sound, big tone, the attack and 'life,' must be praised. We do not notably, alas, grow contraltos in this country.

The divided string part of the orchestra makes lovely effects possible, and the use of leading ideas is admirable—not too Wagnerian. It is easy to find 'influences' in the music, but what matters more is the originality of the thing. Cast the mind back a quarter of a century, and you cannot but applaud the boldness and the sense of scene-painting. It may be external, perhaps, rather often; but there are subtle beauties of insight too—at 'but HE remains' (the Master), for instance. Who has written sweeter love-music in England than that of the duet in stanza xlvii.? And who in 1906 could better depict the phantom caravan, in the next stanza? Others might do it now, but they would have learnt much from Bantock. Few composers we have produced could make more of stanza xxxii.—'There was the door to which I found no key'; here is a sure suggestion of a felt truth.

Dennis Noble as the Philosopher pleased me best; he touched the lines with character and conviction. Parry Jones has come on as an interpreter, and makes us wish we grew great tenor voices, as well as contraltos. Miss Haley seems to have lost much of her characteristic quality, and gained nothing to replace it. Her excellent mind imagines the scene which the voice cannot fully paint. The chorus (lest it, doing the hardest work, should seem to have least praise) must have a final clap; but do let it get rid of British square-toedness. We want it to be a subtle instrument whereon to play. Have the members heard the best competitive choirs?

Bantock was present, and took several calls from the circle, finally coming round to the platform to beam his delight on the cheering house. It was a happy sight to see, for he has not had his full meed of credit (in London, at any rate—they do better in the provinces). The B.B.C. has done what scarcely any Metropolitan choir could attempt nowadays (because of the expense, not of the difficulty). It might now remember Bantock a little oftener, to praise him, and to gratify the thousands of listeners who, not blind to defects, or claiming high genius for everything a man does, can appreciate clever, resourceful, and satisfying music which is neither drearily out-moded nor even more drearily new and unbalanced.

W. R. A.

## THE TUDOR SINGERS

The Tudor Singers gave a concert at Æolian Hall on November 22. Out of some hundred and thirty concerts this is only the third given in Central London. The loss is Central London's, and will be remedied if a number of honorary members come forward to provide regular support. Tudor music is the foundation of their repertory, and they sang ballets of Tomkins and Weelkes and big madrigals of Weelkes and Byrd in the right style. Mr. Cuthbert Bates, however, has enlarged the scope of his choir (there are twelve singers, two to a part in the full Elizabethan polyphony) and at this concert essayed a Bach Cantata (No. 4, for Easter Day), folk-song arrangements, and two modern works by Howells and Bax. The latter's motet, 'This Worlde's Joie,' a fine though grim work, would sound better with more singers. But the excellent balance which rests on a solid foundation of good bass voices was best demonstrated by a motet for double choir by Johann Schein, an early 17th-century German composer, in which the chorus is divided into a choir of bright- and a choir of dark-toned voices, which sing alternately in antiphonal and in combined harmony. Players from the Audrey Chapman Orchestra provided

string accompaniments for Bach and for Byrd; 'Christ is risen again'; they also contributed three fantasias for strings by Purcell. The co-operation of these two bodies ought to be productive of much interesting music, for Mr. Cuthbert Bates has a flair for discovering little-known works of early composers and he has the scholarship and good taste to choose the right ones for performance.

F. H.

## THE ST. GEORGE'S SINGERS

The St. George's Singers have been known to gramophone enthusiasts for some months as exponents of the music of the Tudor and Jacobean composers. On November 23 they gave their first concert at Wigmore Hall, and showed themselves to be worthy rivals of the English Singers. They have had the advantage of studying the music under the learned Dr. Fellowes, and showed a real appreciation of its style. There was a little unsteadiness at the beginning, but a good ensemble was soon established upon the sure foundation of the fine bass voice, which had almost the quality of a pedal-organ. There were a few lapses from true intonation, and in the matter of interpretation one thinks that Gibbons's 'Hosanna to the Son of David' should have gone up with a more cheerful noise. Otherwise this was a most enjoyable concert with a good programme, in which Vaughan Williams and Holst took their places not unworthily beside the old masters—Byrd, Weelkes, and Orlando Gibbons.

D. H.

## HANDEL SOCIETY

The Handel Society's performance of 'Belshazzar,' in that it gave an opportunity of hearing those magnificent choruses, was something to be grateful for. The choir had the grander share, and though they did adequately, there was often a slight sense of tameness in their singing. Dignity, breadth, grandeur were lacking. They could, with their good tone and very fair attack, have let themselves go more. The soloists were Miss Megan Thomas, Mr. Walter Glynnne, and Mr. Keith Falkner. Mr. Douglas Hopkins conducted.

S. G.

## THE NEW ENGLISH MUSIC CLUB

Mr. Anthony Bernard gave the first concert performance of William Walton's 'Siesta,' the score of which has lately been published by the Oxford University Press, at the New English Music Club's concert at Park Lane Hotel on November 19. 'Siesta' is scored for a small orchestra, and takes only a few minutes to play. While it has not, therefore, the solid qualities—if one can use the adjective of anything so ethereal—of the Viola Concerto, it is a very attractive miniature, poetical in feeling as it is sure in execution. At this concert the Misses Amstad sang some duets and Miss Ehlers played a Concerto for harpsichord by Haydn and a ridiculously delightful Rondo by Mozart, making altogether an unusual and a very enjoyable programme.

D. H.

## GUY WARRACK'S CONCERT

Of the several unfamiliar works included in the concert given by Mr. Guy Warrack with the Æolian Chamber Orchestra on December 4, Weber's Andante, Theme, and Variations for cello and orchestra most deserved its rescue from oblivion. It is a rococo work, and the interest centres in its decorative effects. It needs, therefore, a rather more showy performance than was given by Mr. Ambrose Gauntlett and this discreet young conductor. A Suite arranged by Mr. Warrack from 'Musica Bellicosa,' a set of 18th-century martial pieces published by Walsh, would have been worth doing if the playing had been more full-blooded. But again there was more discretion than valour in the performance. There were two new works in the programme. A 'Lullaby' for orchestra by Mr. Warrack is a revised version of a piece that was produced at Oxford a year ago. Second thoughts have not clarified the orchestral texture sufficiently, but it is a charming and, in other respects, well written piece of music. Patrick Hadley's Rhapsody for

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soprano (wordless), 'cello, and orchestra is a more extended work based upon Arthur Symons's poem 'The Last Memory.' At a first hearing and under the disadvantage of a not very well-balanced performance, the Rhapsody seemed rather too diffuse and a little shapeless. At the same time it has individuality and a touch of the lyrical feeling which the composer has already shown in his songs, and it is well scored. Miss Odette de Foras, who sang the solo part from behind the stage, had a better opportunity for showing her quality in Chausson's 'Chanson Perpétuelle.' D. H.

#### ERHART CHAMBER ORCHESTRA

A new work for strings by Dr. Nicholas Gatty was played for the first time at the concert of the Erhart Chamber Orchestra on December 10, at Grottrian Hall. In the same programme there were also two works recently published by the Carnegie Trustees—two Choral Songs by Leslie Woodgate and a Concerto for strings by David Evans. Furthermore, the concert began with a 'Petite Suite Académique,' by J. D. Davis—why the French? there was nothing specially French in the music, which was just good vigorous imitation 18th-century stuff. Dr. Gatty's *Waltz Suite* is founded on the idea of playing a set of five variations round a constant rhythm. He avoids any trace of monotony by interesting part-writing, and a light touch makes the whole of the little suite charming. More one cannot say of it, since the performance was so bad that only the main outlines of his idea came through. David Evans's work is vigorous, but its idiom is another's. Leslie Woodgate's 'Hymn to the Virgin' and 'The White Island,' rather roughly sung by the Templars Male-Voice Choir, are mellifluous and effective, not strikingly original, but stronger than the concerto because not so obviously derived from another mind. F. H.

#### WEBERN AND MILHAUD

The B.B.C. Concert of Contemporary Music at the Arts Theatre, on December 2, was disappointing, as the absence of Madame Ruzena Herlinger through illness caused the omission of the Mahler songs. The repetition of Webern's Five Pieces for Orchestra was no compensation, for they proved to be amongst the least convincing of all the novelties lately imported from Central Europe. The entire group took no more than five minutes to play, and as the intervals between them seemed almost as long as the pieces themselves, their average length was about forty-five seconds apiece. (One of them was said to consist of only six bars!) The music was as attenuated in thought as it was brief in duration—a wisp of sound from this quarter, a ping from that, a pong from somewhere else, and (for the listener), a pang as the total result. We envy the critic of a London daily paper who was so impressed by the pieces that he could write: 'They leave an impression of a drastic condensation of intense thought. One cannot measure their substance in terms of length or in quantity of tone, but rather by the vast amount that is implied by each single note.' We may apply to Webern's single notes what was said of Lord Burleigh's nod: 'The devil! Did they mean all that?' Milhaud's Symphony 'Le Printemps' was also an essay in the diminutive, its three movements lasting barely six minutes. It dated from 1917, and was no doubt a prime joke to 'Les Six' at that time. But it is a poor thing after twelve years of cold storage. Brahms's Serenade in A supplied the musical part of the programme. Mr. Anton Webern conducted. G.

#### THE KLINGLER QUARTET

Perhaps the most notable feature in the playing of the Klingler Quartet was the attempt to adapt the style of the actual playing to the style of the composition—to match the somewhat hard purity of Cherubini with tone equally clean and true, with rhythm strict and severe; then to produce a warmer quality of sound and more elastic measure to fit the

romantic nature of Schubert's melodies. It was all very interesting, and if the very success of these quick changes forbade the intrusion of anything like individuality, there was no questioning the high individual skill of the four members of the Quartet—Messrs. Karl Klingler (first violin) Richard Heber (second violin), Fridalín Klingler (viola), and Ernst Silberstein (cello). F. B.

#### THE MUSIC SOCIETY

A new Sonata for two pianofortes by Arnold Bax was given its first performance at the Music Society's concert on December 10. The work, which is in three movements, is a genuine duet, not a solo padded out, although some thickness of texture is inevitable in such a medium. The degree of clarity achieved is the more remarkable because the composer has not always been able to resist overloading his pianoforte music with the devices of modern technique. The whole work shows, too, a compactness and a real sense of direction which have not characterised his earlier Sonatas. At the same time there has been no loss of poetical content; indeed, one thinks that that side of Bax's genius, which has always been the most attractive, is greatly enhanced by the vigour and assurance with which it here finds expression. The Sonata is certainly a valuable addition to the repertory of musical form, which, whether one likes it or no, is coming into favour. The performance given by Miss Ethel Bartlett and Mr. Rae Robertson proved them to be worthy of the dedication of the work. D. H.

#### TOVEY AND FACHIRI

The recital of Prof. Tovey and Madame Fachiri at Wigmore Hall on November 17 was chiefly memorable for their excellent performance of two Sonatas by Paul Hindemith. Temperamentally, the two players are not particularly well matched, and their interpretation of classical music inevitably shows it. Paul Hindemith they appear to approach in a different spirit. They are not handicapped by tradition or by preconceived notions about the music. They were at one in the determination to do justice to the composer, and the result was highly satisfactory—especially in view of the fact that the two Sonatas (Op. 11, No. 1, and Op. 11, No. 2) are far more attractive than any other work of Hindemith's we have heard so far, neither namby-pamby like his earliest compositions nor as dry and diffuse as some of his most recent work. F. B.

#### RENÉ LE ROY

A flute recital does not, on the face of it, sound enticing, but Mr. René Le Roy managed to make it so by including two chamber works in his programme at Wigmore Hall on November 27. Mozart's Quartet in D major is a delightful and characteristic work, written with an understanding of the wind instrument's capabilities, which seems to belie Mozart's reputed dislike of the flute. Debussy's Sonata for flute, harp, and viola, of which a very beautiful performance was given by the recitalist with MM. P. Grout and P. Jamet, is an extraordinarily successful piece of purely decorative music. Nothing particular is said, and nothing happens, but we are kept entranced by the dissolving colours of the three instruments so exquisitely blended by the composer. Between these two works Mr. Le Roy played a solo Sonata by Bach, which he has edited, and a Sonata with pianoforte by Handel. Bach's Sonata proved more interesting than one expected; the Sarabande is a very beautiful movement. Mr. Le Roy's mellow tone and shapely phrasing presented the work in the best possible light. D. H.

#### LIONEL TERTIS

The new Legend for viola and pianoforte by Arnold Bax which Mr. Lionel Tertis introduced at his concert at Aeolian Hall on December 7, is in one continuous movement. A first, and single, hearing impresses it on the memory as being in the rich style of shifting

harmonic colour that Bax now most often uses. The viola part, played in this instance with Mr. Tertis's astonishing mastery and exquisite control of tone, is free and dramatic. Mr. George Reeves was at the pianoforte. S. G.

#### 'LA TOSCA' AT THE 'OLD VIC.'

Mr. Charles Corri was ill when he conducted the 'Old Vic.'s first performance of 'La Tosca' on November 21, to the increased detriment of the orchestral playing, which is never a very strong feature. The unison passages for voices and strings, or a wind instrument, in which Puccini abounds, were hardly ever together, and the singers were inadequately supported. They, on their part, however, did well. Mr. Henry Wendon was a good Cavaradossi from every point of view. The hero in 'La Tosca' is not the protagonist, but Mr. Wendon gave him the right degree of prominence, sang lyrically, and worked with much greater ease than formerly on the stage. The protagonist is Scarpia, and Mr. Frank Sale acted quietly and grimly, and so added something to a voice which was, until the second Act, a little too dry to come across the orchestra. Miss May Busby nicely judged the amount of melodrama required in her lurid part as the Singer. The three chief soloists were therefore good individually; their excellent co-operation made the opera go well in spite of the orchestra. F. H.

#### BLISS'S 'PASTORAL'

The Wanstead Choral Society (conductor, Mr. Leslie Regan) gave this work on December 5, with Miss Gladys Currie as soloist. The local press praised both work and performance. The programme included also 'A Tale of Old Japan,' and some excellent madrigal singing by the London Vocal Quintet, four members of which did good work also as soloists in the Coleridge-Taylor Cantata.

#### A SCHOOLBOY 'MAGIC FLUTE'

MR. RONALD CUNLIFFE'S EDMONTON CHOIR

Bearing in mind all that had been written about Mr. Cunliffe's achievements in training Todmorden schoolboys to sing and act grand opera, we went to this performance with high anticipation. So much skill and hard work had been put into the production, and the results in many ways were so admirable, that one dislikes finding fault. Let us get the unpleasant part out of the way. It is a great point—mentioned in the programme—that the boys were not 'a picked group. Any boy in the junior half of the school [the Latymer, Edmonton] may join the choir without voice test.' Many of the soloists on this occasion were 'boys with no previous singing experience.' Mr. Cunliffe's aim is to prove that 'the ordinary intelligent boy can rise to the highest demands—musical, vocal, and dramatic—that we care to make of him.' The performance demonstrated a good deal, but not all that is claimed in the quotation. The obstacle lies in the fact that the solo numbers in 'The Magic Flute' were not written for mere ordinary intelligent adults, let alone ordinary intelligent boys. Such an aria as the Queen of Night's big song, for example, demands both an exceptional voice and technique, and the same applies in various degrees to the rest of the solo numbers. To give them to boys with 'no previous singing experience whatever' is unfair to Mozart, to the listener, and not less to the boys. Moreover, it is inevitable that the principal parts should be allotted to the older of the available boys, and this involves the risk that during the months of preparation an important voice may deteriorate. This is putting it mildly, as is shown by a note in the programme, wherein reference is made to boys who 'have given much time and enthusiasm to the study of certain rôles, and whose change of voice has compelled them to relinquish their parts.' The rôles mentioned were those of Pamina, Tamino, Monostatos, Papageno, and

the Queen of Night. In order to realise what this means, we have only to imagine an adult performance in which during the course of preparation five of the principals were compelled to drop their parts! Moreover, several of the boys who took the place of these fallen heroes were quite obviously in the voice-breaking stage. As a result we had a mere sketch of the Queen of Night's aria, with many notes completely out of control; and the boy who sang Sarastro's great song gave us a part of it in a 'breaking' treble, dropping into a kind of bass for the lower notes (the air was transposed from E to G). Apart from these vocal questions, there remains the fact that much of the psychological side of the work can be comprehended only by adults. (We say nothing of the plot, which can be comprehended by nobody.) We felt therefore that Mr. Cunliffe had flown at game that was too high, and also the wrong kind of game.

On the credit side there is a good account. The boys really *knew* the music. There was no conductor, and apparently no prompter—at all events, if there were a prompter he had nothing to do. (Mr. Cunliffe at the pianoforte was fine, both as support and stimulant.) The performance, after some excusably tentative moments at the start, went with a slickness that would leave many an adult show far behind. The best of the acting was very good indeed. The production was excellent, and the few defects in lighting were due to the pardonable—even delightful—zeal of the boys in charge. The chorus singing could hardly be overpraised. This was due to the fact that it enabled the full strength of the company to be employed, and so gave a good opening to the younger boys, whose voices were at their best. Mr. Cunliffe had re-arranged the part-writing with very little loss of effect, and the three- and four-part harmony was firmly and truly sung. The solo ensembles were extraordinarily alert. All these virtues showed Mr. Cunliffe's astonishing skill in teaching, together with the even rarer faculty of inspiring boys in keenness. But no amount of genius and organizing ability can overcome the vocal, physical, and psychological obstacles that stand between boys' voices and grand opera. Even an exceptional boy soloist who could tackle the most difficult of Mozart's music could do no more than sing the notes; the interpretation is a matter for an adult. So the end of the opera found us with mixed feelings—admiration for Mr. Cunliffe and his capital team of boys, and regret that such immense labour had been lavished on a task that was bound to be beyond them. In short, we longed to hear their well-produced voices and accomplished part-singing in a concert of 'straight' music. We hope that Mr. Cunliffe will some day give such a concert. If he does, we shall wish to be present—in spite of the fact that the journey to the Latymer School at Edmonton proved to be almost as formidable an undertaking as a trip to Todmorden.

## MUSIC in the Suburbs

Bromley Choral Society (Mr. Frederic Fertel) gave a Coleridge-Taylor evening, including 'A Tale of Old Japan' and 'Hiawatha's Wedding-Feast,' on December 4. 'Jephtha' was performed for the second time by Catford Choral Society (Mr. A. M. Gifford) on November 27. The small Coudson Choral Society (Mr. Geoffrey H. Harris) gave all three parts of 'The Song of Hiawatha' on December 2. Croydon Choral Society (Mr. H. J. F. Sims) sang Brahms's 'Requiem' at its annual Armistice concert. Croydon Philharmonic Society (Mr. A. J. Kirby) opened its season on November 26 with 'The Messiah.'

Ealing Philharmonic Society (Mr. Victor Williams) gave 'The Dream of Gerontius' with a choir of a hundred and fifty and an orchestra of seventy on November 30. 'A Tale of Old Japan' was performed at the Crystal Palace on November 30 by Penge and District Choral and Orchestral Society (Mr. Alfred B. Choat).

In the performance and orchestra. W. H. R. Harlesden (field); B. G minor Orchestral 'Unfinished Society (Mr. F. W. by Wimble (Mr. Theo.

BIRMINGHAM Society failed to sing yet to Davies's 'C' played his conducted. The Broughton Mr. Samuel Symphony Dr. Boulton. —The vi- concerts had first Symph C major), Symphony City Police sang Bruch Wassell con the R.S.A. one of the Johann H. Clarinet Tr better suppl season, will by the Cov Prince of W BOURNEM by Dalegar were condu symphony o

BRADFORD Dr. Malcolm Stanford's Bavarian H Shepherd' conducted when the ch —At the small Hallé Symphony joined four —A new Beethoven's BRIGHTON opened its season with a performance under Mr. P. Boland, and —On Nov under Mr. J. phony and, —The S. Menges, gave the chief wo fortes, played BRISTOL—unaccompanied 'Jesu, Joy Apostrophe Barter conc Foster and harmonic and

In the orchestral programmes the most noteworthy performances have been d'Erlanger's Ballade for 'cello and orchestra by Croydon Symphony Orchestra (Mr. W. H. Reed); Haydn's 'London' Symphony by Harlesden Philharmonic Society (Mr. Frank Greenfield); Beethoven's fifth Symphony and Bruch's G minor Violin Concerto by Harrow Philharmonic Orchestra Society (Capt. Harry Idle); Schubert's 'Unfinished' Symphony by Palmers Green Orchestral Society (Mr. Kenneth Sullens); Schumann's Pianoforte Concerto by Thames Valley Orchestral Association (Mr. F. W. Wiltshire); the Purcell-Hurlstone Suite by Wimbledon Conservatoire Symphony Orchestra (Mr. Theodor Otscharkoff).

## Music in the Provinces

**BIRMINGHAM.**—On November 28 the Festival Choral Society failed to attract a large audience with Bach's 'Sing ye to the Lord,' Mozart's 'Requiem,' and Walford Davies's 'Christ in the Universe.' Sir Walford Davies played his own pianoforte part, and Dr. Boulton conducted. The solo parts were sung by Miss Emily Broughton, Miss Rebe Hillier, Mr. Charles Hedges, and Mr. Samuel Saull.—Vaughan Williams's 'Pastoral' Symphony was played by the City Orchestra under Dr. Boulton at the Symphony Concert on November 21.—The visiting conductors at the West End Cinema concerts have been Mr. Basil Cameron (Beethoven's first Symphony), Mr. Leslie Heward (Schubert's C major), and Mr. Julius Harrison (Brahms's first Symphony and Bloch's Concerto Grosso).—At the City Police Band's fourth concert the Male-Voice Choir sang Bruch's 'To the Fallen at Thermopylae.' Mr. Wassell conducted.—Elgar's Quartet was played at the R.S.A. Gallery by the Catterall Quartet.—At one of the mid-day concerts Messrs. R. Baulkes, Johann Hock, and Tom Bromley played Brahms's Clarinet Trio. Mr. Hock has announced that failing better support these concerts, now in their eighth season, will come to an end.—Turandot was given by the Covent Garden company during its visit to the Prince of Wales's Theatre.

**BOURNEMOUTH.**—Braithwaite's Scherzo, 'A Night by Dalegarth Bridge,' and Dvorák's third Symphony were conducted by Sir Dan Godfrey at the last symphony concert in November.

**BRADFORD.**—The Festival Choral Society, under Dr. Malcolm Sargent, sang 'Jesu, priceless Treasure,' Stanford's 'Songs of the Fleet,' Elgar's 'From the Bavarian Highlands,' and Schubert's 'The Lord is my Shepherd' on November 29.—Mr. Basil Cameron conducted the Philharmonic Concert on December 8, when the chief work was Mozart's 'Jupiter' Symphony.—At the Subscription Concert on November 22 a small Hallé orchestra of twenty-three played a Haydn Symphony in G under Sir Hamilton Harty, who also joined four of the wind-players in the Quintet in E flat.—A new orchestra under Mr. John Atkinson played Beethoven's fifth Symphony at its first concert.

**BRIGHTON.**—Brighton and Hove Harmonic Society opened its hundred-and-third season on November 30 with a performance of Dvorák's 'The Spectre's Bride,' under Mr. Percy Taylor. Miss Doris Vane, Mr. William Boland, and Mr. George Parker were the principals.—On November 13 the new Municipal Orchestra, under Mr. Jan Hurst, played Beethoven's fifth Symphony and, with Mr. Egon Petri, Franck's Variations.

—The Symphonic Players, under Mr. Herbert Menges, gave an 18th-century concert on December 7, the chief work being Mozart's Concerto for two pianofortes, played by Miss Hess and Mr. Samuel.

**BRISTOL.**—The Philharmonic Society's choir sang unaccompanied on December 7, the chief works being 'Jesu, Joy and Treasure,' and Healey Willan's 'An Apostrophe to the Heavenly Hosts.' Mr. Arnold Barber conducted. The soloists were Miss Megan Foster and Miss Jelly d'Aranyi.—The Berlin Philharmonic and Herr Furtwängler played their London

(Queen's Hall) programme at Colston Hall on December 2.—The Catterall Quartet played Armstrong Gibbs's Quartet in E at the University Musical Society's second chamber concert.

**BURNLEY.**—The Burnley Operatic Society, conducted by Mr. Cecil Bateson, gave a performance of 'The Magic Flute' at the Palace Theatre on November 19.

**CAMBRIDGE.**—The C.U.M.S. concert at the Guildhall on November 29 was a recital by M. Szigeti and Miss Harriet Cohen, who played Bax's second Violin Sonata.

**CARLISLE.**—The Choral Society presented a miscellaneous programme, which included Parry's 'The Pied Piper of Hamelin' and Grieg's 'Lyric Suite' (Op. 54), at the Drill Hall on November 21. Dr. F. W. Wadely conducted.—The programme given by the Cumberland Orchestral Society under Mr. Tom H. Clay on December 3 included the third Brandenburg Concerto, Bantock's 'Scenes from the Scottish Highlands,' and a Suite from Purcell's 'The Faery Queen.'

**CHELTEMHAM.**—The B.B.C. Symphony Orchestra played at the Town Hall on December 9 under Mr. Joseph Lewis, the chief works being Borodin's Symphony in B minor and d'Erlanger's 'Poème et Tarentelle' for violin, played by Miss Eda Kersey.

**CHESTERFIELD.**—A new Symphony Orchestra of fifty players, amateur and professional, has been formed under the direction of Dr. J. Frederic Staton. Its first programme, given on November 24, included German's Welsh Rhapsody, the 'Unfinished' Symphony, and Max Bruch's G minor Violin Concerto, played by Mr. Norman Dransfield.

**COLCHESTER.**—'Samson' was performed by the Colchester and District Musical Society under Mr. W. F. Kingston on December 10.

**COVENTRY.**—The Coventry Philharmonic Society, in conjunction with the newly-formed Harold Rhodes Orchestral Society, gave Parts 1 and 2 of 'The Song of Hiawatha' at the first concert of the season on November 20. The choir also sang a part-song, 'Orpheus with his Lute,' by the conductor, Dr. Rhodes.

**DARLSTON.**—'King Olaf' was performed by Darlston Choral Society on November 25 under the direction of Mr. Edgar B. Morgan. The choir of seventy voices was accompanied by a small string orchestra and by Mr. T. W. North at the organ.

**DERBY.**—The artists at the Derby Chamber Concerts have included Miss Elizabeth Schumann, the Klingler Quartet, and Miss Fanny Davies; and Miss Beatrice Harrison played at a Saturday popular concert.

**EASTBOURNE.**—The seventh Festival, held on November 25-30, was carried to remarkable success under the general direction of Capt. Amers. The visiting conductors were Sir Henry Wood and Sir Thomas Beecham, and the composers who conducted their own works were Miss Susan Spain-Dunk, Mr. Eric Coates, Mr. Haydn Wood, Mr. Victor Hely-Hutchinson, Mr. Edgar Bainton, and Mr. Adam Carse; and soloists of the front rank were engaged. The final concert was a performance of 'The Messiah.'—On November 19, Dvorák's Sextet for strings was played at a meeting of the Eastbourne Music Club.

**ETON.**—A selection from Bach's Mass in B minor was performed by the Windsor and Eton Choral Society at Eton College Chapel on December 3. The Rev. B. C. S. Everett conducted, Dr. Henry Ley was at the organ, and members of the Windsor and Eton Amateur Orchestral Society assisted.

**EXETER.**—Dr. Armstrong conducted the Exeter Oratorio Society on November 20 in Stanford's 'Songs of the Fleet,' Parry's 'Blest Pair of Sirens,' and Vaughan Williams's 'Fantasia on Christmas Carols.'

**FAVERSHAM.**—At the first concert of the season given by the Faversham Institute Philharmonic Society on December 4, a performance of 'Caractacus' was conducted by Mr. W. J. Keech.

**GLOUCESTER.**—The English Ensemble played Howells's Pianoforte Quartet in A minor for the Chamber Music Society on November 22.

**GRIMSBY.**—Elgar's 'Introduction and Allegro' for strings was played under Dr. J. Williamson's direction



by the Grimsby Orchestral Society assisted by the Leeds Symphony Orchestra on November 22.—The Choral Society gave Vaughan Williams's 'A Sea Symphony' on November 26. Mr. Percy Wilson conducted, and the accompaniment was played by a string orchestra and Mrs. Gladys Hunter.

**HALIFAX.**—For the first time since 1908 the Halifax Choral Society gave a performance of Walford Davies's 'Everyman,' under the direction of Dr. A. C. Tysoe. The part of Everyman was sung by Mr. Keith Falkner. The same programme contained 'Acis and Galatea,' with Miss Noel Eadie, Mr. Tom Pickering, and Mr. Falkner.—The Bradford Philharmonic Orchestra visited Halifax for the symphony concert on December 5 and played the 'New World' Symphony under Mr. Keith Douglas.

**HANLEY.**—At Victoria Hall on November 28 the Stoke-on-Trent Choral Society gave a performance of 'The Dream of Gerontius' before a very poor audience. Mr. E. C. Redfern conducted, and the principals were Miss Ethel Barker, Mr. Archibald Winter, and Mr. Arthur Cranmer.

**HARLESTON.**—Stanford's 'The Revenge' and Dunhill's 'Tubal Cain' were performed by the Harleston Choral Society at its annual concert, under the direction of the Rev. P. H. Turnbull, on November 28. The orchestra also played Parry's Suite in F. The programme was repeated on the following day.

**HARTLEPOOL.**—The Symphony Orchestra opened its season on December 5 under its new conductor, Mr. Arthur F. Milner, the chief items in the programme being Haydn's Symphony in B flat from the Paris set and a Suite of Four Northumbrian Folk-tunes by Mr. Milner.

**HUDDERSFIELD.**—Holst's Two Psalms were sung by the Glee and Madrigal Society under Mr. Ernest Cooper in the course of a well-chosen miscellaneous programme that included oboe playing by Mr. Leon Goossens.

**HULL.**—The Philharmonic Society opened its season on November 28, when Sir Henry Wood conducted Franck's Symphony and, with Madame Johanne Stockmarr as pianist, Saint-Saëns's second Concerto.

**IPSWICH.**—The programme given by the Ipswich Bach Choir under Mr. George Gray on November 13 included 'Jesu, Joy and Treasure,' Dowland's 'Weep you no more,' and Morley's 'Love's folk in green arraying.'

**LEEDS.**—Sir Hamilton Harty conducted the Leeds Choral Union on November 19 in a performance of 'The Damnation of Faust,' with Miss Astra Desmond, Mr. Francis Russell, Mr. Garnet Walker, and Mr. Keith Falkner as soloists.—Leeds Philharmonic Society, under Dr. Bairstow, opened its sixtieth season with Bliss's 'Pastoral,' Armstrong Gibbs's 'La Belle Dame sans merci,' Brahms's Alto Rhapsody and Bliss's Pastoral, in which Miss Olga Haley was the vocalist and Mr. Lupton Whitelock played the flute solo.—The Leeds new Choral Society gave the Christmas Oratorio on December 11 under Mr. H. Bardgett.—Respighi's 'Trittico Botticelliano' was played by the Leeds Symphony Orchestra under Mr. Julius Harrison on December 7.—On November 30, Mr. Edward Maude's string orchestra played Boyce's eighth Symphony, Warlock's 'Capriol' Suite, a Viola Concerto in D by Stamitz (Mr. Sydney Errington), a Fugal Overture by Peter Daynyll, and Julius Harrison's 'Prelude Music.'

**LEICESTER.**—Among the works played by the Leicester Symphony Orchestra under Dr. Malcolm Sargent on December 5 were Elgar's 'Polonia,' Vaughan Williams's 'Fantasia on a Theme by Tallis,' and 'Mars' and 'Jupiter,' from Holst's 'The Planets.'—Three of Bach's Cantatas were sung in the Cathedral on December 8 by the Leicester Bach Choir under Dr. Gordon Slater.

**LINCOLN.**—At the annual concert of the Lincoln Musical Society on November 27 the chorus of over two hundred, assisted by an orchestra mainly composed of Hallé players, gave Harty's 'The Mystic Trumpeter' and Haydn's 'Spring' under the conductorship of

Dr. G. J. Bennett. Dame Ethel Smyth conducted her Overture to 'The Boatswain's Mate' and 'Two Interlinked French Folk-tunes.'

**LIVERPOOL.**—The Liverpool Welsh Choral Union sang the 'Hymn of Praise' and Vaughan Williams's 'Toward the Unknown Region' under Dr. Hopkin Evans on November 16.—At the Philharmonic Concert on November 19, Mr. Albert Sammons played Delius's Violin Concerto. At the next concert, on December 3, the chief works were Debussy's 'The Blessed Damsel' and Franck's Symphony. Both concerts were conducted by Sir Thomas Beecham. 'Turandot' was performed by the Covent Garden Company on November 21.—On December 6, the Liverpool Repertory Opera Company, conducted by Mr. John Tobin, gave the first performances of 'The Moon Robber,' by Leigh Henry, and 'Imogen's Choice,' by Gervase Hughes.

**MAIDSTONE.**—A Handel programme was given by the Maidstone Choral Union under Mr. F. Wilson Parish on November 26. The chief works were 'Acis and Galatea,' the 'Occasional Overture,' and the 'Water Music.'

**MANCHESTER.**—The Hallé Concerts of November 21, December 5 and 12, are described by our Manchester correspondent on p. 73. The works played at other Hallé concerts have included 'Petrushka' and Franck's Symphony (November 14), Schumann's fourth Symphony and Bax's 'The Garden of Fand' (November 28).—Part-songs by Bantock, including 'O sweet delight' and 'The Burden of Moab,' were sung by the C.W. Choir under Mr. Alfred Higson on December 4.—Miscellaneous choral programmes have also been given by the Manchester Vocal Society and the Metro-Vic Male-Voice Choir.—At the Municipal Concerts 'Cockaigne' was played on November 25. The programme on December 9 was 'Elijah.'—The Bowdon Chamber Concerts, the Tuesday Mid-day Concerts, and the Brand Lane Concerts continue to add quality as well as quantity to the season's events.—The Covent Garden Opera Company was at the Opera House for a fortnight from December 2.

**NEWCASTLE.**—Dr. Whittaker conducted the Bach Choir in a Christmas concert on December 7. The programme, largely of carols, included 'Shakespeare's Carol,' by R. J. S. Stevens, three female-voice arrangements by Jane Joseph, Vaughan Williams's 'Rocking Hymn,' and Dale's 'Before the paling of the stars.'—The Glasgow Orpheus Choir was at the City Hall on November 30, and on the same evening the English Ensemble gave a concert at King's Hall.

**NORWICH.**—At the Municipal concert under Mr. Madder Williams on November 18 the choir sang Balfour Gardiner's 'News from Whydah' and Brahms's 'Song of Destiny.'—Mr. E. Howard-Jones played Schumann's Pianoforte Concerto with the Philharmonic Society on November 28, Dr. Heathcote Statham conducting.—Norwich Chamber Orchestra, under Mr. Cyril Pearce, played Boyce's fourth Symphony, Corelli's eighth Concerto Grosso, and a Concerto by Bloch on November 21.

**NOTTINGHAM.**—The Sacred Harmonic Society opened its season on November 20. In the absence of Mr. Allen Gill owing to illness, Mr. Frederick Mountney, the leader of the orchestra, conducted Parts 1 and 2 of 'Hiawatha,' and Sir Hamilton Harty conducted his 'Mystic Trumpeter.'

**OXFORD.**—The performance of 'The Bartered Bride' by the University Opera Club is described on p. 74.—Vaughan Williams's 'A Sea Symphony' was given by the Eglesfield Musical Society under Mr. Reginald Jacques at Queen's College on December 3.

**PORTSMOUTH.**—The North End Choral Society, under Mr. Ernest Birch, gave an operatic concert on December 4, the chief item being an excerpt from 'Tannhäuser.'

**READING.**—Brahms's 'Requiem' and Elgar's 'Enigma' Variations formed the programme given by the University Choral and Orchestral Society under

Prof. W. K. Monic Soc. November programme and a Brano ROCHDALE Elgar's 'T. Williams's the program ber 1, by t Higson.—one of the SHEFFIELD celebrated Victoria Ha Story of B ducted by S Saul.'—T Musical Soc included Pa 148th Psal wake,' and by Tallis.'—played Men ber 17 and Phasey con chestra play Hall on Nov was played concert. STOCKPOR work in the under Dr. K WALSALL. Walsall Ph Ambrose Po Now shall and 'Blest WINCHEST Winchester hall on Nov Region' an chestra pl

Setting W problems ev the essential reader, recit absorption c emotion far Drift,' by gusion of p Williams, St various sect exemplify in satisfying c method of s temporary d enduring sat poet. Appr Harty's 'M latter categ subservience imaginative 'Gees' tone- skilled musi deficiencies. reveals a sur for voices, an pp. 38 to 4 voice. It af to whether a choral festi formation of by these mea others; it co artistic react



Prof. W. K. Stanton in November.—The Philharmonic Society gave a miscellaneous concert on November 27 under Mr. W. Probert Jones, the programme including Elgar's 'The Challenge of Thor' and a Brandenburg Concerto.

ROCHDALE.—The Sanctus from the B minor Mass, Elgar's 'The Challenge of Thor,' and Vaughan Williams's 'Fain would I change that note' were in the programme given at Rochdale on Sunday, December 1, by the Sale Musical Society under Mr. Alfred Higson.—Madame Claire Croiza gave a recital at one of the Rochdale Chamber Concerts.

SHEFFIELD.—On November 26, Sir Henry Coward celebrated his eightieth birthday by conducting the Victoria Hall Choral Society in his own Cantata, 'The Story of Bethany.'—The Musical Union was conducted by Sir Henry on November 14 in Parry's 'King Saul.'—The programme given by the University Musical Society under Prof. F. H. Shera on December 9 included Parry's 'My soul, there is a country,' Holst's 148th Psalm, the choruses from Bach's 'Sleepers, awake,' and Vaughan Williams's 'Fantasia on a Theme by Tallis.'—The New Sheffield Symphony Orchestra played Mendelssohn's 'Scotch' Symphony on November 17 and Beethoven's eighth on December 1. Mr. Phasey conducted.—The London Symphony Orchestra played under Mr. Albert Coates at Victoria Hall on November 21.—Vaughan Williams's Quartet was played by the Brosa Quartet at a 'Five O'clock' concert.

STOCKPORT.—Bach's 'Magnificat' was the chief work in the programme given by the Vocal Union under Dr. Keighley on November 25.

WALSALL.—At the Town Hall, on December 2, the Walsall Philharmonic Society, conducted by Mr. Ambrose Porter, sang 'A Song of Destiny,' Bach's 'Now shall the Grace,' 'Toward the Unknown Region,' and 'Blest Pair of Sirens.'

WINCHESTER.—The choral works given by the Winchester Music Club under Dr. Dyson at the Guildhall on November 28 were 'Toward the Unknown Region' and Holst's 'Ode on a Grecian Urn.' The orchestra played Brahms's third Symphony.

### MUSIC AT MANCHESTER

Setting Walt Whitman to music opens up more problems even than those presented by Browning; the essential mood to be captured somehow by either reader, reciter, or composer, demands a degree of absorption of, and identification with, its hidden emotion far greater than normal. Delius, in 'Sea Drift,' by general consent achieves such an ideal fusion of poetic and musical emotions; Vaughan Williams, Stanford, or Harrison, in their handling of various sections of 'Toward the Unknown Region,' exemplify in varying degree this same aesthetically satisfying emotional intensification. The other method of stressing picturesque externals may cause temporary delight to our sense of hearing, but little enduring satisfaction, or definite illumination of the poet. Approached along these lines of thought, Harty's 'Mystic Trumpeter' places itself in the latter category, for picturesque detail is not kept in subservience to those higher needs of emotional and imaginative penetration, discernible, say, in his 'Wild Geese' tone-poem, and the dexterity and finish of the skilled musician cannot disguise the degree of these deficiencies. On the evidence of this work Harty reveals a surer touch in writing for instruments than for voices, and employs the medium of solo voice (e.g., pp. 38 to 43) with more certainty than the choral voice. It affords matter for interesting speculation as to whether a few experiences at the best competitive choral festivals would, in his case, produce any transformation of choral style comparable to that wrought by these means in Elgar, Bantock, Bax, Harrison, and others; it could hardly fail to produce some definite artistic reaction.

Attempts to set any lengthy portion of Edgar Allan Poe's 'The Bells' run the risk of foundering on this same treacherous shoal of over-elaborated detail; the variety of emotion latent in such a theme is necessarily restricted, and what there is can be capable of only slight development. Expansion on the scale of Rachmaninov's setting soon verges on tedium because the limits of romantic suggestiveness to our imaginative powers are soon exhausted. Pictorially illustrative, dexterously applied colour—these and similar qualities abound, but the themes of sleigh, wedding, fire, or mourning bells, do not grip either mind or heart in any truly big sense. Rachmaninov, we are assured by Mrs. Newmarch and Mr. Eric Blom, 'asks for an exceptionally large orchestra,' but on November 21 he got no more than the normal orchestral balance of Manchester choral concerts—a couple of double-basses, and 'cellos in proportion—small foundation for a choir of well over two hundred voices. Mozart's 'Kleine Nachtmusik' a fortnight later was played with a much fuller-scaled string department! Can such disproportion be justified on artistic grounds—even when allowing for the use of organ and pianoforte occasionally in 'The Bells'?

Kodály's 'Hungarian Psalm' followed; here, as well as in 'The Bells,' the choral style adopted was deficient in really incisive quality, and in truly graphic power; the vehement sections of the Psalm were models of moderation in comparison with what we heard at Gloucester in September, 1928, under the composer, and we have hardly been accustomed to look to the normally suave, gentle-mannered and mellow-voiced West country folk for examples of what can be done in the way of high-tempered choral invective. Oh for some of that fierce intensity of utterance which my friend the late Dr. A. S. Vogt heard at Prague from the far-famed choir made up of teachers in that city, which may also be heard in Wales, too frequently in music vastly inferior to Kodály's. Why not make it a National Eisteddfod test in 1931, with orchestra and tenor soloist too? On the side of dramatic fire there would be no shortcomings.

To find a literary parallel to Sibelius's A minor Symphony one would have recourse to Synge's 'tragedies'; they are strictly comparable in their spare, almost gaunt, understated emphasis in speech of the simplest character. Both playwright and symphonist talk, so to speak, in tones rarely rising above ordinary conversational strength, but so charged with that quiet intensity eloquent of unplumbed depths of emotional power as to make your orchestral tragic rhetoricians look supremely foolish. What power there is in this unadorned drastic veracity of speech! Harty came well through this, as I think, most trying of ordeals, for the Sibelius idiom of speech is quite a thing apart; as I write I wonder whether something in the make-up of Harty's Hibernian nature found its affinity with this aspect of the art of Sibelius—when using the Synge analogy just now this possible suggestion had not occurred to me. The exuberance of his naturally rhapsodical style was put aside in favour of a graver regard for one which drew its power and control from essential simplicity and directness.

Whilst the 'Rio Grande' music of Constant Lambert, played for the first time on December 12, is ostensibly a setting of lines by Sacheverell Sitwell, the author has provided him with the stimulating impulse to the accomplishment of something vastly more important—nothing less than the emotional transfiguration of Jazz—Jazz etherealized, idealized, transmuted into a thing of sheer loveliness. You may feel inclined to pour derision on such a description, holding it sheer lunacy to associate the terms 'Jazz' and loveliness. Well, nothing less than a miracle has been performed in Lambert's Apotheosis of Jazz.

So much for one's emotional reactions to it. Then take the score and examine the adjustments of means to ends—the clean design, the economy of effort, the justness of balance, the uncanny 'knowing how,' that

unerring facility which proclaims thorough mastery of a job whether in mechanics or music. You may not consider the theme to be worthy of such effort; but the composer *did*, and granting that worth-while-ness, the imagination cannot conceive a more perfect emotional expression. The composer conducted, and Hartly played the highly important pianoforte cadenzas. Classically disposed Manchester was genuinely enthusiastic in its reception and, in the jargon of the market-place, values in modern music reveal a strong rising tendency.

C. H.

[The sentence on pp. 1130, 1131 in our Manchester Notes for December should have read as follows: 'The vigour and freshness of this utterance as we first hear it in a somewhat insignificant group of notes, gradually acquiring deeper significance as his individual development proceeds, make one conscious of the singularity of its emotional power.' The reference was to Sibelius's fifth Symphony.]

### 'THE BARTERED BRIDE' AT OXFORD

Everyone knows Smetana's 'The Bartered Bride' as far as the end of the Overture. No one in England knows the rest, or did not until a few weeks ago when (on November 26) it was produced by the Oxford University Opera Club. And now the mystery is to know why no one knew it, for a more delightful opera, with something in it for everyone, never was. It is true that its characters are not dramatically interesting as the characters in such a comedy of intrigue as 'Figaro' are interesting, and they have not therefore that very important kind of musical interest, characterisation; but on the other hand the lively manner and modes of the Bohemian peasant, which animate every bar of the music, are quite as attractive as the rather sordid life of a decaying aristocracy. The comedy is a little broader, but the tempo is just as brisk. The distinctively Bohemian features which endear it to the Czechs have the opposite attraction of an exotic for us. It contains patter songs as good as Sullivan's, more melodious and less sophisticated—the most delightful example is:

'I know a maiden, she's got money,

And a little farm with cows and bees and milk and honey,

sung by the Marriage Broker. There is an amusing episode of a complete circus, whose personnel is quite innocent of the Balkan ferocity of 'I Pagliacci.'

The polka and the *furiant*, the one with its regular and the other with its misplaced accents, give scope to the ballet for exploiting the ancient and the modern resources of the dance. The lovers may be stock figures, but their lyrical music is at once distinguished and tuneful in a way that repays good singing. In a word, it is a gay and charming comic opera with every merit except that of vivid characterisation. The only part which is consistently drawn is that of the half-wit Vasek, and this was most admirably sung by Mr. J. W. Kentish, an undergraduate of Oriol, who has an excellent tenor voice, good articulation, and a happy dramatic touch.

It should be explained that the bride, who is the heroine of the opera, is bartered away in infancy to an unknown bridegroom. Arrived at maturity she very naturally has ideas of her own about a husband, and intends to marry Jenik. The marriage broker who is responsible for the first arrangement is defeated after many vicissitudes by the fact that Vasek and Jenik are discovered to be both sons of Farmer Krusina. We have, therefore, heavy parts for the farmer and his wife, which were taken by Mr. Hamilton Baynes, the president of the O.U.O.C., and Mrs. Bertha Phillips, whose help has been most valuable to the Club in all its five productions. We have Jenik and Marenka, hero and heroine, stock characters, but needing professionals to sing their parts—Mr. Edward Leer, a good robust tenor, and Miss Joan Cross, a vivacious actress with a voice at once pretty and substantial. We have the marriage broker, a clever rascal's part made for Mr.

Sumner Austin, who produced the opera as well as sang in it. We have the circus troupe admirably led by another undergraduate tenor, Mr. J. C. C. Shipham of Keble, and including Miss Suzan Turner, who on two occasions sang the chief rôle. We have a chorus of peasants and a *corps de ballet* for whom suitable dances had been cleverly devised by Miss Olive Trevor on the foundation of the Czech national dance which once conquered Europe, the polka.

Sir Hugh Allen conducted two performances, thus realising an ambition which he had intended to fulfil at Oxford as long ago as 1912. His efficient deputy was Mr. Bernard Naylor, organ scholar of Exeter. The orchestra was partly local, with professional stiffening, which gave a more satisfactory opening to the opera on its first night than 'Der Freischütz' received last year. The costumes had all come from Prague, through the good offices of the Czechoslovak Legation in London, whose members came to see one performance. Last, but not least, the translator must be mentioned, because it was for lack of Miss Alice Raleigh's racy text that the opera has not been hitherto presented successfully in England.

F. H.

## Music in Scotland

ABERDEEN.—At the annual concert of the University Choral Society, the choir, under the direction of Mr. G. A. Innes, sang part-songs by Max Bruch, Percy Elgar, Robertson, and others. Aberdeen Reel and Strathspey Society gave a concert of reels, strathspeys and marches, Mr. Alex. Sim conducting.

ARBROATH.—Under the auspices of the Arbroath Musical Club, the Klingler String Quartet gave a chamber concert. The programme comprised Beethoven's F minor Quartet, Op. 95, Schumann's Quartet in F major, Op. 41, and Mozart's G minor Quintet.

CUPAR.—Cupar Madrigal Singers gave their second annual concert of madrigals and part-songs. Mr. George A. Trash conducted.

DUNBAR.—Mr. Philip Malcolm, the Edinburgh baritone, gave a lecture-recital, entitled 'Four Centuries of British Song.'

DUNDEE.—The recently established Dundee Chamber Music Club is meeting with great success. At its second concert the Klingler String Quartet played Haydn's 'Emperor' Quartet, Beethoven's first 'Rasoumovsky' Quartet, and Dohnányi's D flat major Quartet. At the second of Mr. W. Fred Hartley's series of subscription concerts by Scottish artists, Mr. David McCallum played violin solos, and Mr. Albert Dewar (tenor) presented a well-chosen selection of songs.

DUNFERMLINE.—At its annual concert, Mr. James Moodie's Choir sang a wide range of madrigals, glees, and part-songs.

EDINBURGH.—The programmes of the Paterson Orchestral concerts (Scottish Orchestra), with Mr. van Raalte as conductor, followed the same lines as those of the Glasgow Choral and Orchestral Union noticed below. A point of departure was the presentation of a 'Song of Summer' for orchestra, by the Dutch composer, Alex. Voormolen, who conducted the performance in person.—The Edinburgh Reid Orchestra (Prof. D. F. Tovey) inaugurated its fourteenth season with a programme which included Prof. Tovey's own Pianoforte Concerto in A major, played by himself and conducted by Dr. Mary Grierson, an Overture 'Comala,' by Ian Whyte, a young Scottish composer, who conducted the performance, Haydn's 'Drum Roll' Symphony in E flat, Dvorák's Slavonic Rhapsody in D minor, and the 'Mastersingers' Overture. At the second concert Mr. Nicolas Orlov played Chopin's F minor Pianoforte Concerto and Somervell's 'Nor-mandy' Variations for pianoforte and orchestra. Prof. Tovey conducted performances of Haydn's Symphony

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in D major (Salomon No. 10), and Dvorák's Symphonic Variations, Op. 78. At the third concert Madame Adila Fachiri played the Beethoven Violin Concerto and Respighi's Concerto Gregoriano. Prof. Tovey directed the orchestra in these and in shorter works by Mozart, Mendelssohn, and Dvorák.—At the first of the University historical concerts, the Edinburgh String Quartet played Haydn's Quartet in F major, Op. 50, No. 5, Mozart's C major Quartet, K.465, and the Beethoven Quartet, Op. 18, No. 5; Prof. Tovey made explanatory comments. At the second concert the same Quartet played Haydn's Op. 64, No. 2, Mozart's A major Quartet, K.464, and Beethoven's Op. 59, No. 3.—Seven Sunday concerts given by Prof. Tovey in Usher Hall comprised (1) three pianoforte recitals at which the Professor played a wide range of classical works and at one of which Miss Mona Benson sang songs by French, German, and British composers; (2) two concerts by the Reid Symphony Orchestra, at one of which two young Edinburgh musicians appeared, Mr. Guy Warrack conducting his own 'Lullaby' for orchestra, and Mr. J. Stewart Deas directing a performance of the Schubert-Liszt 'Wanderer' Fantasia for pianoforte and orchestra, with Prof. Tovey as soloist; (3) a concert by the strings of the Reid Orchestra, conducted by Dr. Mary Grierson, at which several Bach chorale preludes, arranged for strings by Mr. Harry Hodge, an Edinburgh amateur, were played; and (4) two chamber concerts, at the first of which the Falconer String Quartet, with the collaboration of Prof. Tovey and Miss Ruth Waddell ('cello) played Schubert's String Quintet in C major, and Dvorák's Pianoforte Quintet, and, at the second, Madame Adila Fachiri (violin), Alex. Fachiri, ('cello), and Prof. Tovey (pianoforte) presented trios by Beethoven, Mendelssohn, and Tovey.—At the first concert of the Edinburgh Bach Society, the programme comprised the Church cantatas 'Wachet, betet' and 'Was frag' ich nach der Welt,' conducted by Dr. Mary Grierson, and the F major Brandenburg Concerto for solo trumpet, flute, oboe, violin, and strings, and a Sinfonia for flute, conducted by Mr. W. R. Lawson. The programmes of three chamber concerts given by the Falconer String Quartet in the New Gallery comprised quartets by Beethoven (2), Schumann, Brahms, Haydn, Ethel Smyth, Schubert, and the Brahms Pianoforte Quintet.—The Scottish String Quartet gave their first concert of the season in Oak Hall. The programme comprised Mozart's Quartet in F major, K.580, Brahms's Quartet in A minor, Op. 51, No. 2, and a group of pieces by Armstrong Gibbs.—At the first concert in Freemasons' Hall, the Edinburgh Ladies' Instrumental Trio played trios by Beethoven, Schubert, and Frank Bridge. Miss Marie Thompson and Mr. Philip Malcolm sang Hebridean and other songs.—Dr. J. Petrie Dunn gave a pianoforte recital in Freemasons' Hall. The programme included Beethoven's 'Lebewohl' Sonata, Chopin's B minor Sonata, and the Brahms-Paganini Variations.—Mr. James Moodie's Choir gave a concert of madrigals and part-songs. Two young Edinburgh musicians, Miss Mollie Watson (pianoforte) and Miss Vilma Feteke (violin) gave a joint recital. Mr. Albert Dewar, a young Edinburgh tenor, gave a first recital.

**FALKIRK.**—Mr. John Coates gave a recital of 'The Songs of Shakespeare.' The Glasgow Orpheus Choir gave a concert under the ægis of the Falkirk Choral Union.

**FORFAR.**—At the first of the Roberts-Wright series of subscription concerts, the Glasgow Orpheus Choir gave a programme of madrigals and part-songs.

**GALASHIELS.**—Galashiels Choral Society (Mr. Robert Barrow, conductor) sang Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and 'Hiawatha's Departure.'

**GLASGOW.**—The opening of the thirty-first season of the Glasgow Choral and Orchestral Union concerts showed quite a number of changes in the personnel of the Scottish Orchestra. Mr. Sydney Bowman took the place of Mr. Loris Blofield as principal first violin.

Mr. Albert van Raalte, from The Hague Royal Opera House, conducted the first series of concerts. For one of the earlier concerts a Dutch-English programme was announced, with no fewer than 'five novelties,' by Wagenaar, Landre, Rud, Mengelberg, Dopfer, and Havergal Brian. The concert had a very bad press, and the public anticipated the verdict of the critics by staying away. At the following concert, Mr. David Stephen, the Scottish composer, introduced and conducted his new Sinionietta for orchestra. Other unfamiliar works performed during the month were Ernest Bloch's Hebrew Rhapsody, 'Schelomo' for 'cello (Antoni Sala) and orchestra, Honegger's 'Rugby,' Malipiero's 'Cimariosiana,' Goossens's 'Four Concets,' and a Purcell Suite from 'The Fairy Queen.' For the rest, the programmes included: Symphonies, Mozart's 'Jupiter,' Beethoven's fifth and seventh, Brahms's fourth, and Tchaikovsky's fifth; Overtures by Mozart, Cherubini, Rossini, Mozart, Mendelssohn, Berlioz, Weber, Wagner, Dvorák, MacCunn, and Holst; and a number of miscellaneous works for orchestra. Soloists: Frederick Lamond, in Beethoven's C minor Pianoforte Concerto; Anton Bilotti (a new-comer) in Liszt's E flat Pianoforte Concerto; Alma Moodie, in the Brahms Violin Concerto; Antoni Sala, Muriel Brunskill, and Norman Allin.—The Glasgow Choral and Orchestral Union and the Scottish Orchestra joined forces under the direction of Mr. Wilfrid Senior in presenting, for the first time in Scotland, Honegger's 'King David.'—At the first chamber concert of the Glasgow Bach Society, the programme comprised the Violin Concertos in A major and E minor, the Chaconne for solo violin, the A minor Concerto for flute, violin, and pianoforte and some pianoforte solos. The soloists were: Madame Adila Fachiri (violin), Prof. Tovey (pianoforte), and Alfred Piction (flute). Mr. Henry Havergal conducted, and Miss Margaret Ludwig acted as leader of the Society's Chamber Orchestra.—At the first of a series of five Chamber Concerts given by the Fellows String Quartet in Stephenson Hall, the Quartet played Haydn's Quartet in G, Op. 77, No. 1, Mozart's Quartet in E flat, and Beethoven's Quartet in F major, Op. 59, No. 1.—The Glasgow Orpheus Choir (Mr. Hugh S. Robertson), now in its twenty-fifth year, gave a two-night concert in St. Andrew's Hall. The programme consisted for the most part of old favourites. The outstanding item was Bantock's superb setting of the Hebridean 'Sea Sorrow.'

**HELENSBURGH.**—At the first of the Helensburgh subscription concerts, Mr. Nicolas Orlov, the Russian pianist, played two Brahms Rhapsodies, Chopin's B minor Sonata, and Bach's G major French Suite. Miss Elsie Cochrane sang some songs.

**KILMARNOCK.**—Haydn's 'Military' Symphony and Mendelssohn's 'Fingal's Cave' Overture were the principal items at a concert given by the Kilmarnock Orchestral Society. Mr. Spence Malcolm conducted.

**KIRKCALDY.**—Under the auspices of the new Chamber Music Association at Kirkcaldy, a programme of madrigals, glees, and ballets, with some more modern works, was given by the Chelsea Singers.

**PETERHEAD.**—Peterhead Choral Society sang Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and some miscellaneous pieces at its first concert. Mr. Edgar Beck-Slinn made his first appearance as conductor, having succeeded Mr. George A. Innes.

**GENERAL.**—At the first of the Max Mossel series of concerts at Glasgow, Edinburgh, Aberdeen, Ayr, and Bridge-of-Allan, Madame Suggia played Böellmann's Symphonic Variations and a number of smaller 'cello solos. Mr. Egon Petri played Busoni's pianoforte transcription of the Bach Organ Prelude and Fugue in D major, two Chorale Preludes by Bach, a group of solos by Debussy and Ravel, and some display pieces. At the second concert, Miss Myra Hess and Miss Irene Scharrer played Mozart's Sonata in D major and other works for two pianofortes, and Mr. John Goss sang a group of Brahms *Lieder* and some English songs. The second of the 'international celebrity' series of



subscription concerts took the form of a pianoforte recital by Rachmaninov. The programmes included sonatas by Mozart, Beethoven, and Chopin, Chopin's G minor Ballade, and works by Schumann, Schubert, Liszt, Medtner, and several by the player himself, including a Prelude in C sharp minor, the opening theme of which a large proportion of the audience obliterated successfully with their applause. At the third concert the London Symphony Orchestra, under Albert Coates, presented a familiar programme, and the sixteen-year-old Cherkassky made a sensational success of the Tchaikovsky B flat minor Pianoforte Concerto. The Glasgow Orpheus Choir gave a concert at Newcastle-on-Tyne.

## Music in Wales

**ABERYSTWYTH.**—University College concerts have included a violin recital by Jelly d'Aranyi. At the final concert of the term the Choral and Orchestral Union gave Parts 1 and 2 of the Christmas Oratorio and some Christmas Carols and other selections.

**CARDIFF.**—Programmes given by the National Orchestra of Wales in the National Museum at Cardiff have included Beethoven's 'Pastoral' Symphony, Mozart's little-known 'Linz' Symphony (No. 36, in C), his 'Haffner' Symphony, and Elgar's first 'Wand of Youth' Suite. These were given on Wednesdays, which are regarded as students' days. At the Thursday and Saturday symphony and popular concerts in the City Hall, Mendelssohn's first Pianoforte Concerto (Renée Sweetland), Saint-Saëns's third Violin Concerto (Brosa), and Brahms's Violin Concerto (Melsa) have been given, as well as the Bach-Elgar Fugue, Brahms's fourth Symphony, Holst's 'Japanese' Suite, Vaughan Williams's 'Pastoral' Symphony, and Elgar's 'Cello Concerto. Numbers have also been included in which the wood-wind have special prominence, such as Weber's Concertino for clarinet and orchestra and Holst's Fugal Concerto. On November 24, in Park Hall, the same orchestra assisted at a concert to which the Cardiff College Madrigal Society contributed a number of madrigals, including 'April is in my Mistress' Face,' 'Adieu, sweet Amaryllis,' and 'Now I see thy looks unfeigned.' On December 2 the orchestra joined the Cardiff Musical Society in giving Elgar's 'Music Makers' and Vaughan Williams's 'Sea Symphony'; and on December 8 this instrumental body, reinforced by a number of other local players, assisted Sir Thomas Beecham in a programme of familiar works. A manifesto has been sent to the press by a number of signatories emphasising the need for greater public support both of the National Orchestra of Wales and of the National League of Opera. It is pointed out that until recent years Wales had comparatively few opportunities of experiencing the forms of music now placed within reach of a large section of the community, and that these should not be discouraged by an apparent want of appreciation.

**LLANELLY.**—A performance of 'Judas Maccabæus' was given on November 19, conducted by Mr. Haydn Morris, the organist being Mr. Luther Owen, and Mr. William Richards leading the orchestra.

**NEWPORT.**—A concert performance of 'Cavalleria Rusticana,' followed by Stanford's 'Revenge,' was given by the Newport Choral Society, assisted by the National Orchestra of Wales. The conductor was Mr. Arthur E. Sims. At the High School for Girls, Newport, the last chamber-music concert of the term was given on November 25. Among the works given were Beethoven's Trio in D (Op. 70, No. 1) and the 'Little Sonata for Violin and Pianoforte' by J. B. McEwen.

Haydn's 'The Creation' was performed at the Town Hall, High Wycombe, on December 18, by the High Wycombe and District Choral Association, conducted by Mr. Harold Helman. The choir numbered eighty voices. Mr. Sydney Wealé was at the organ.

## Music in Ireland

**BELFAST.**—The fine artistic standard attained by the Belfast Philharmonic Society under the direction of Mr. E. Godfrey Brown has never been better revealed than in the performance of 'The Kingdom,' given at Ulster Hall on November 15. In its technical and expressive quality the choral singing was as good as any that is to be heard. The solo parts were sung by Miss Isobel Baillie, Miss Norah Dahl, Mr. Trevor Jones, and Mr. Roy Henderson. Among the orchestral pieces in the programme was Carl Hardebeck's arrangement of the Irish air 'The Lark in the Clear Air.' Under the direction of Mr. John Vine the Queen's Island Male-Voice Choir gave some excellent part-singing on November 16, as also did the St. Paul's Choral Society, conducted by Mr. C. Kinnis, a week later. At the Assembly Hall, on December 7, the Belfast Station Choir, conducted by Mr. Godfrey Brown, sang a selection of the Competition Festival test pieces for 1930. Duncairn Choir gave an operatic selection at Ulster Hall on the same evening. The Carl Rosa Opera Company was at Belfast for a fortnight ending on November 23.

**CORK.**—A concert given on November 26 by Dr. Annie Patterson (who is lecturer at University College) included part-singing by the Ivernian Singers and excerpts from Dr. Patterson's opera 'The Ardriugh Daughter.' A recital of works by Arnold Bax, including a number of his songs, was given in November with an introductory talk by Mr. Daniel Corkery.

**DUBLIN.**—Col. Fritz Braze conducted Beethoven's seventh Symphony and Bizet's Suite 'Roma' at the Philharmonic Society's concert on November 23. The University Choral Society opened its ninety-third season with 'St. Paul,' under Dr. George P. P. Hewson. Holst's Fugal Concerto was included in the programme of two recitals given by the Philharmonic Trio at the R.D.S. on November 18. The Pro-Art String Quartet played on November 25, Orloff on December 2, the British Trio on December 9.

**LISBURN.**—At the first subscription concert of the season Lisburn Choral Society sang Stanford's 'Phaulcon Crohoore,' Holst's 'Turn back, O man,' Bach's 'Strike the Hour,' and Coleridge-Taylor's 'Viking Song.'

## BACH IN LAUSANNE CATHEDRAL

The many British musicians who took part in the Anglo-American Music Education Conference at Lausanne last August, and (under Dr. Bairstow's direction) sang so effectively in the Cathedral, as an improvised Anglo-American choral society, may be interested to hear of another choral event that has just taken place in that lovely building, in which they so quickly came to feel at home.

The Lausanne Choral Union (with M. Ch. Troyon's Ladies' Chorus of the Lausanne Conservatoire and M. Ansermet's Orchestre de la Suisse Romande, from Geneva) has just given three performances of Bach's 'Christmas' Oratorio, on two consecutive days, and packed the Cathedral three times.

When I say 'packed' I mean it. There were three thousand five hundred people in each of the three audiences, and if there had been three thousand five hundred and one it is my impression, from personal observation on the spot, that the walls would have burst outward and the lovely building fallen a shapeless heap of stones. Now audiences of that size would not be bad in London, whose population is just about a hundred times that of Lausanne. So we have some love of music in the Swiss Romande, and it is well the world should know it!

So much for the audience, now for the performance. It was really excellent! The Lausanne voices are not extraordinary, but M. Hermann Lang, the conductor, knows how to get the very most out of his singers both in the way of technique and in the way of feeling. And I never in my life heard a better adjustment of forces, one to another, in Bach—orchestra to choir and

choir to orchestra, companion Mottu, of friend, M.

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choir to orchestra; organ, harpsichord, &c., to their companions. (The harpsichordist was M. Alexander Mottu, of Geneva, and the organist our old Conference friend, M. Faller, organist of the Cathedral.)

Really, this was a rare treat, and if it had occurred whilst the Conference was in session the members would have settled at Lausanne for life instead of dispersing to London, Pudsey, and Chowbent, New York, Chicago, and Walla Walla Wash (or to the editorship of the *Musical Times*) as they (even as it was, so regretfully!) did.

PERCY A. SCHOLES.

## Musical Notes from Abroad

### BERLIN

The most successful opera of the present time, Jaromir Weinberger's 'Schwanda, der Dudelsackpfeifer,' has now reached Berlin. Nearly all the opera-houses in Germany, about eighty theatres altogether, have accepted this opera for performance, and most of them have given it already. Its popular success surpasses even the triumph achieved by Krenek's 'Jonny spielt auf' two years ago. Weinberger, now thirty-three years of age, resides at Prague, where he received his musical education. He was also a pupil of Max Reger at the Leipzig Conservatory for some time. The original text, in the Czech language, by Milos Kares, has been re-written and amplified in German by Max Brod, and in this German version the opera became popular everywhere. The story is founded on an old Bohemian legend. Schwanda the bag-pipe player is enticed to leave his village and his wife, in order to test the power of his playing in the world. He cures Queen Iseheart of her melancholy, and she falls in love with him. She is about to make him king, when suddenly there appears Dorota, Schwanda's deserted wife, who has been searching for him. Schwanda forgets the queen and embraces his wife, but is now condemned to death by the jealous queen. At the last moment he escapes the executioner by the miraculous power of his bag-pipe. For lying and bragging the devil carries him off to hell, and here also his bag-pipe proves wonderfully effective, so that at last he is dismissed, and embraces his faithful wife again.

Weinberger's music tries to modernise popular national music in the sense employed by Smetana and Dvorák. His melodic material is primitive Bohemian folk-music, songs, and dances. Somehow this folk-music has no longer the freshness, strength, rustic charm, and simplicity that we admire in the works of Smetana, Dvorák, Janacek, Humperdinck, and others. Weinberger's settings are too effective, too brilliant, too sweet, too sentimental; in fact, there is exaggeration everywhere, and the fine equilibrium, the cultured taste of the older masters, is not manifest. His is a second-hand art, though worked out with admirable skill and real theatrical talent. With striking sureness the present taste of the great public has been gauged, and the people are given just what they like to see and to hear at present in a German opera-house: popular music, full of tunes, giving the singers a grateful task, a brilliant and effective orchestra, a certain dose of modern dissonance cleverly mixed in, and, lastly, a total absence of everything problematic. The performance, conducted by Kleiber, was excellent: a cast of the best singers available, including Maria Müller, Karin Branzell, Theodor Scheidl, Soot, and Schützendorf, contributed materially to the popular success of the opera in Berlin.

Franz Schreker's opera, 'Die Gezeichneten,' not heard in Berlin for six or seven years, was taken up again at the Municipal Opera-house. It is, however, unlikely to succeed any better this time. Schreker's love of gorgeous sounds, and his excessive revelling in mere sound-effect combined with an insignificant melodic invention, give the impression of a dazzling

façade trying to hide a poor constructive basis. Moreover, the dramatic contents of the opera are convincing only in a few excellent scenes, whereas the rest, about five-sixths of this very long opera, is tiresome. The fascinating sound of the Schreker orchestra is impressive only at the start, but owing to a great monotony of gorgeous colours it loses its effectiveness rather quickly. The careful and excellent performance was conducted by Georg Sebastian.

A considerable number of new compositions have been heard in the various concert-halls. In Furtwängler's last symphony concert a new 'Dance-symphony' by E. N. von Reznicek was performed for the first time. It is a brilliant and effective composition, written with great orchestral virtuosity, in a style midway between Strauss and Mahler. Its four movements are entitled Polonaise, Czardas, Ländler, and Tarantella. The Tarantella especially is a striking piece in its speed, its energy, and its wealth of characteristic orchestral colours. Otto Klemperer, a powerful protector of the radical modernists, gave us a repetition of Stravinsky's 'Les Noces,' which had proved so impressive last season. The second hearing was a little disappointing, as the sensational first impression could not by any means be reproduced; a work of this kind, taking the listener by surprise, owes its success chiefly to its assault. The nerves are attacked, but the critical mind is incapacitated. When the sensation is past, the critical mind perceives the shortcomings, in this case the incongruity between the exaggerated rhythmical display and the weak melodic power. Hindemith's Concerto for 'cello (finely played by Emanuel Feuermann) and string orchestra cannot be counted among his happiest efforts. Highly ingenious contrapuntal workmanship is hardly balanced here by musical ideas of great significance. The solo part is difficult but dry and ineffective. Kurt Weill's cantata 'Der Lindberghflug' aroused a certain sensation at the Baden-Baden Festival last summer. Weill and Hindemith had at first collaborated in the task of glorifying Lindbergh's feat. But as Hindemith's contributions seemed somewhat unsatisfactory, Weill himself set the entire cantata to music, and in this new form Klemperer performed it for the first time. Weill's music is comparatively simple and unpretentious, even popular in the style of his 'Beggars' Opera' music. It may answer to some modern demand in its popular tendency, but the cheapness of its ideas and its means of expression will hardly permit of giving it a high artistic rank. Some expressive and characteristic details make their appearance here and there, but they serve only to show more clearly the low general level of the composition.

Michael Taube's excellent chamber-orchestra concerts have for several years been a regular and highly appreciated feature of Berlin musical life. Taube is fond of encouraging composers and of frequently performing new works written especially for his concerts. In his last concert we heard Karol Rathaus's Suite for violin solo and small orchestra, a remarkable composition utilising the modern tendencies with cultivated taste and with sound talent. The solo part was finely played by Stefan Frenkel. Ernst Toch's new 'Bunte Suite' (Op. 48) is rather too aggressive with its display of grotesque music in imitation of Stravinsky and Hindemith and its attempt to out-rival these champions of musical parody. In the midst of this noisy and eccentric whirlwind of tones a very expressive and valuable Adagio seems rather lost.

Several English artists have appeared at concerts. Ethel Bartlett and Rae Robertson, who had been heard before, confirmed the excellent impression made by their finished and refined ensemble playing on two pianofortes. Allan Bush's pianistic art is imbued with culture and excellent musicianship. His programme contained some of John Ireland's compositions. Mark Raphael in his two song recitals impressed his listeners more by his gifts of interpretation than by his rather slender vocal means.

HUGO LEICHTENTRITT.

## HOLLAND

'The Story of Semele,' in its abbreviated form sung to the original English words, filled the programme of the concert given by the Utrecht 'Toonkunst' Choir under Evert Cornelis in November. So far as could be ascertained, this was the first performance of this work in Holland, and its mixture of serious dramatic qualities with those of a lighter kind made it a pleasant surprise to audience and critics. That Handel could write so typical an English work of his period few had considered possible, and for all concerned the concert was a great success. The chorus sang with an unusual command alike of power and tone-quality, and with an English enunciation that could scarcely have been bettered. For this latter much of the credit is due to one of its own members, Mr. Wigor, who is a teacher of English and who had spared no pains to bring about this result. Of the vigour and musicianly character of Mr. Cornelis's conducting it is scarcely necessary to speak, for these qualities may be taken for granted. His orchestra, although lacking some of the more heroic qualities, played extremely well.

Another and more strictly English work given under the same conductor was Purcell's 'Dido and Æneas,' which formed the first part of the concert of the Rotterdam section of 'Toonkunst.' Here, again, as one of the local critics put it, we were able to enjoy a fine group of precious, memorable moments of beauty. But what linguists these Dutchmen are! Not only was this work sung in a manner to cause envy to many an English chorus-master, but after it came, also in its own proper language, to most of us an unpronounceable one, Janacek's 'Festive Mass.' It is scarcely possible to imagine a greater contrast in idiom, in language, and in spirit. Yet the singers gave both works their full value in all these matters. Janacek's work is a difficult one even to appreciate at a first hearing, but there is no question of its homogeneity and its power, and we were all very grateful to Mr. Cornelis and his singers for presenting it along with the simple Purcell work. Probably one realised the character of each of them all the more by reason of the contrast they afforded.

Monteux is now in charge of the Concertgebouw Orchestra during Mengelberg's sojourn in America, and has begun his usual series of interesting programmes. Vaughan Williams's 'harmless and innocent' Fantasia on a Theme by Tallis, although written twenty years ago, was new here, and at both Amsterdam and The Hague won an immediate popular appreciation, so much so that it was repeated in the following programme. Even the critics were not without praise for its construction and of its melodic and harmonic qualities, though they did not fail to point out the characteristics which come from the composer's work as an organist.

Anton von Webern's 'Five Pieces for Orchestra' were more doubtfully received, many of the audience finding them a work *pour rive*, even disturbing the performance by their laughter. This was exceedingly regrettable, for whatever one may think of the methods of the composer, there is no question as to his earnestness or as to his ability. The slight emotional content makes the work more of an experiment in aesthetics than a great art-work, and perhaps it was a little unwise to apply such an experiment to an audience whose sole or chief object is that of an evening's entertainment. The work is one for musicians with technical knowledge and interest, and one is doubtful whether the education of the musical public of to-day will ever allow it to be more. The small proportion of such musicians in the audience appreciated fully the gesture of the authorities in placing the work in the programme. Balancing these were two works in the popular repertory—Debussy's 'La Mer' and Beethoven's E flat Concerto with Wilhelm Backhaus as soloist.

HERBERT ANTCLIFFE.

## MILAN

The opening of the Scala season took place on December 7 with Respighi's 'La Campana Sommersa,' the work which had its first performance last year. It had been announced that Spontini's 'La Vestale' would be the first opera performed, but the unfortunate illness of one of the principals delayed its appearance several days, too late in fact for this month's review.

There was a sensible difference between this year's presentation and that of last year. This was no doubt owing to the fact that the composer was conducting, and was able to bring out many subtleties of the score that apparently had been overlooked before; but on the other hand, the performance was not so well measured, and tended to stress the instrumental rather than the lyric side. It certainly is difficult to obtain a just balance between stage and orchestra, particularly in the light of the changing values of to-day, and every one is largely left to decide what he wants to hear. I imagine that musicians are generally more lenient than they were two or three years ago, and are more inclined to humour the necessities of the lyric stage, being ready to go elsewhere for their absolute music. It would seem that the pendulum is swinging back to the singers' side, to the benefit of singing, and if an equitable division be arrived at, I believe it will do much towards the repopularising of opera. To deviate momentarily, and transplant the case to England, I should not be surprised if this were the key to the problem that confronts opera makers here, and that the success of the present almost frenzied attempt to create an English opera public is involved with the question as to just how far producers will let their artists 'sing.' If a rational conclusion is reached, without going back to the 'star' days of last century, it really ought to be merely a case of winning the confidence of the public—and I believe that these are the lines along which some of the contemporary ventures are being run.

To return to 'La Campana Sommersa,' this was a case in point, for undue stress was laid on the mechanical part, and the only point where the stage came out on top was in the duet between Magda and Enrico in the second act, in which rôles Lina Bruna Rasa and Antonio Melandri sang and acted well, and unexpected brilliance characterised the performance of Adelaide Saraceni, the Rautendelein. She covered the whole soprano range from the coloratura to the dramatic, attaining a distinct superiority over her predecessor of last year.

In the robes of the curate, Zambelli won distinction. It is still difficult to conclude anything about the opera, and apparently further hearings are necessary, but it is difficult to imagine anyone becoming enthusiastic over it. The success was, however, definite, and the usual curtains had to be taken by the composer-conductor and his interpreters.

The outstanding recitalist of the month was Levitzky. His playing was as coldly efficient as usual, and the most interesting part of it was his extremely individual reading of the first and second movements of Beethoven's C sharp minor Sonata.

The first concert by the new permanent quartet of the Monteverdi Conservatory (Sigg. Noroni, pianoforte; Brun, violin; Biagini, viola; Amfiteatroff, 'cello) was well attended. Their choice of music was chaste, including Schumann's E flat Quintet and Beethoven's G minor Quartet, and while it must be said that no extraordinary qualities marked the performances it was cheerful to note the increased interest that is being taken in chamber music.

At the People's Theatre the eighth of a series of concerts was given by the Poltronieri players. Between the charming unpublished quartet by Donizetti and Sinigaglia's work in D, the party played through a programme of ordinary pieces of no particular interest. A soprano sang four of Rossini's songs from the 'Soirées Musicales' and passed on to five new works by Vigilio Mortari, a composer of high calibre indeed. These pieces were fine examples of modern Italian

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writing, containing much pianistic interest and showing both skill and interpretation in their making. Of the five, most noteworthy were 'La cigale et la fourmi,' and 'Caterinella,' charming taste being shown in their development from the popular (folk) tunes.

C. D'IF.

## PARIS

For the past few years considerable effort has been made to rid French music of foreign influence, and with this aim musical organizations and authorities have been contriving to revive French operatic and symphonic works that for no plausible reason had fallen into oblivion. After a successful performance on the concert-platform of important fragments of Chabrier's 'Roi malgré lui,' the Opéra-Comique deemed the time was ripe to take up this work in its full scenic form. M. Albert Carré went carefully over the text of the original libretto, and M. Louis Masson, director and conductor, took charge of the performance. Chabrier's musical comedy stood the test with advantage, and its actual success with the public gives promise of an active career. The story tells how Henry of Valois, elected king of Poland in spite of himself, and against the wish of the Polish nobility, joins them incognito in a plot to expel the king. But love attaches the heart of the reluctant king to that of the fair Polish duchess, Fritelli, while his aide-de-camp, Count de Nangis, is in a similar position *vis-à-vis* the beautiful slave-maid, Minka. The nobility, on the other hand, deserted by their candidate, the Archduke Ernest of Austria, take an oath of allegiance to the French prince, who is thus compelled to indulge in royalty in spite of himself. There is a profusion of good music throughout this light comedy, whether in the numerous love solos and duets between the king and the duchess, Minka and the Count de Nangis, or in the petulantly comic scene between the duchess and her jealous and unlucky husband. The work bears the stamp of genuine French operatic music, and though composed at a period of intense Wagnerian infatuation, no substantial influence therefrom is to be detected.

M. Albert Wolff, at the head of the Lamoureux Orchestra, is engaged in a real crusade in favour of French symphony. Week after week he has performed Chausson's Symphony in B flat, Albéric Magnard's third, d'Indy's in B flat, and Paul Dukas's monumental work in C major. In this respect it should be noted that among senior French composers and critics there is an evident desire to rescue French music from the blind alleys in which it is lost and apparently dying away in neurotic spasms.

The Poulet concerts are by now a permanent feature of our musical life, and the orchestra is rapidly rising to a high level of technical perfection. Their eminent chief, M. Gaston Poulet, seconded occasionally by a talented young conductor, M. V. Golschman, has an eye for modern music. For instance, he has included in his programmes, 'Fantasme,' by M. Casadesus, 'Pavane, Nocturne, and Finale,' by Germaine Tailleferre, and 'Poème,' for pianoforte and orchestra, by E. Coool.

The Padeloup group, now in possession of the Champs-Élysées Theatre, adopted special programmes for its last three concerts: Honegger-Milhaud, under the direction of the composers; Debussy-Schmitt, the programme consisting of the former's 'Martyre de Saint-Sébastien' and the latter's Psalm of masterly proportions; and Bach's B minor Mass.

At the Orchestre Symphonique de Paris, M. Ansermet was called upon to conduct a series of concerts each of which offered the interest of a novelty by a musician of the advanced school. 'Aubade,' for pianoforte and orchestra, by Poulenc, is a meritorious attempt illustrating the effort of the younger generation to provide their art with some traditional background. The return to Bach has been given up by many as an arduous task exacting too stern an intellectual effort, it is argued, to be compatible with modern mentality. M. Poulenc's source has been the music from 1830 to

Chabrier. His 'Aubade' is melodic, though sometimes facile, and endowed with sufficient hints of dissonance to remind the auditor that it is a contemporary item. 'Capriccio,' by Stravinsky, for pianoforte and reduced orchestra, seems to the writer of these notes a work of a similar kind. The composer levies contribution upon Chopin, the Liszt of the Rhapsodies, the instinctive jazz polyphony as heard at high-class music-halls on Broadway, syncopated rhythms from the 'Sacre du Printemps' and 'Noces,' no doubt unconsciously designing to make 'Capriccio' an interesting mixture. Scored in flawless style and performed rather discreetly by the composer, this new Stravinsky item was pleasing to listen to and won an immediate success. It dwindled, however, into meagre dimensions when followed by Moussorgsky's 'Tableaux d'une Exposition' in the admirable scoring by Ravel.

It may be of interest to note that forthcoming State subsidies to Paris symphony orchestras are expected to run as follows: Colonne and Lamoureux, 80,000 francs each; Concerts du Conservatoire, 60,000; Padeloup, 50,000; Orchestre Symphonique de Paris, 6,000; and Paulet, 11,000 francs.

PETRO J. PETRIDIS.

## TORONTO

The season here began cautiously, but November was a busy month. There was a heavy list of visiting artists, and the Canadian Pacific Railway gave, very successfully, one of its now famous British Music Festivals, organized by Mr. John Murray Gibbon and Mr. Harold Eustace Key. This unique event continued for six days at the Royal York Hotel.

Dr. Ernest Macmillan, as conductor, and Mr. Alfred Heather, as producer, were responsible for the most outstanding event of the Festival, two brilliant performances of Vaughan Williams's charmingly vigorous opera, 'Hugh the Drover.' It is many a year since any performance of any opera has been so thoroughly satisfying and enjoyable. We are indebted to Dr. Harvey Robb, organist at the Royal York Hotel, for the fine work of the chorus, and to Mr. Allan Jones for his magnificent singing and acting as Hugh.

At the opening of the Festival the English Singers gave one of their matchless programmes of old English ballads and madrigals. Another evening was devoted to English folk-dances, the dancers coming specially from the English Folk-Dance Society, under the direction of Mr. Douglas Kennedy. Early English folk-songs were sung by Mr. Coulson's Port Arthur Women's Choir. The remaining concerts included the following artists: Felix Salmond, the Hart House String Quartet, Jean Dusseau, Herbert Heyner, the Ottawa Temple Male Choir (Cyril T. Richwood directing), Edmund Murch (a boy soprano), a group of dancers from the Margaret Eaton School, and Norman Wilks. And at one of the concerts a rollicking new sea-chanty-play, 'Bound for the Rio Grande,' by Frederick W. Wallace, the Canadian novelist, was an especial delight.

There have been two twilight concerts by our own symphony orchestra. For the first of these Dr. von Kunits chose the Tchaikovsky sixth Symphony, with Jeanne Gordon, of the Metropolitan Opera, as soloist in a group of songs; for the second, Paderewski's Polish Fantasy, with Wiktor Labunsky at the pianoforte.

The new Royal York Hotel, which is mentioned above, has definitely entered the concert field with a number of carefully chosen artists, the performances centring round the activities of the hotel's permanent organist, Dr. Harvey Robb, and the C.P.R. Music Department. The first evening a large audience filled the new concert hall to enjoy a recital of Hebridean Folk-Songs as collected, arranged, and sung by Marjory Kennedy-Fraser and Margaret Kennedy.

At Massey Hall, Percy Grainger was the first pianist to break the summer ice, and his vigorous work would have been held longer in memory if the Philharmonic

Concert Company had not introduced the new Spanish discovery, José Iturbi, a week or so later. Suffice it to record that this truly great artist has struck an entirely new note in the modern world of pianists, for he is master both of quality and technique in an unusually balanced manner.

Nathan Milstein, a young Russian violinist, made his North American debut with a clever young pianist of our own city, Muriel Kerr, and he, like Iturbi, has given us a further illustration of modern technical power held in easy control.

We have been happily visited by the Roth String Quartet from Vienna, Harold Bauer, Alberto Salvi (harpist), Galli-Curci, Horowitz (the new Polish pianist), and Stanley Maxted (a Montreal tenor) in association with Mary Frances James (soprano).

The Toronto Conservatory of Music has this month given birth to its new String Quartet, with Elie Spivak (first violin), Harold Sauberg (second violin), Donald Heins (viola), and Leo Smith ('cello). The initial programme included Macmillan's Two Sketches on Canadian folk-songs and Elgar's Pianoforte Quintet, with Norman Wilks at the pianoforte. And, finally, we enjoyed a splendid recital by Mr. Burke Callaghan (bass-baritone), the gifted pupil of Mr. R. Watkin Mills, who has recently returned to us after a long visit to California.

It should be mentioned that radio here is at last holding up its head under the intense lashings from across the line, for the Imperial Oil Company is providing chain broadcasts of symphony concerts, the orchestra being under the direction of Mr. Reginald Stewart. Mr. Harold Bauer gave a splendid performance of the first movement of the Schumann Concerto.

H. C. F.

## Obituary

An appreciation of the late Dr. A. H. Mann, by Dr. C. B. Rootham, will be found on p. 30.

We regret to record the following deaths:

MICHELE ESPOSITO, the well-known Dublin musician, at Florence, on November 19, at the age of seventy-four. He was born at Castellamare, near Naples, in 1855, passed through the Naples Conservatory of Music with distinction, and came to Ireland in 1882 on an invitation to join the Royal Irish Academy of Music as professor of the pianoforte. From that time until his retirement, in 1928, he was the most active force in the musical affairs of Dublin. For fourteen years he was solo pianist at the Monday recitals of the Royal Dublin Society. He conducted the Dublin Orchestral Society from its foundation in 1898 until its reconstruction in 1914, and for some years he gave popular Sunday orchestral concerts. The University gave him an honorary degree of Mus. Doc., in 1905, and in honour of his services to Italian music the King of Italy awarded him the Order of the Crown of Italy, with the title Commendatore, in 1923. His compositions include an 'Irish' Symphony, a Cantata 'Deirdre,' a small opera, 'The Postbag,' and a Violin Sonata that was awarded a prize and won great popularity. He also had a gift for editing and arranging music, especially in the form of simple orchestral scores. As a teacher he had a wide influence, and all those who came under it held him in reverence and cherish his memory with devotion.

J. E. BARKWORTH, the well-known composer of operas, at the age of seventy-one. He studied under Parry, Stanford, Mandl, Humperdinck, and Cecil Forsyth, took the degree of Mus. Bac., Oxon., in 1890 and that of Mus. Doc. in 1923, and held posts at Fettes College, Tonbridge School, and St. George's, Ottawa, was for a time Professor of Organ at Peabody Conservatoire, Baltimore, and finally took up residence at Cambridge. Of his three operas, 'Romeo and Juliet' was notable as a setting of Shakespeare's text as it stands.

CHARLES G. J. VOLKERT, manager of Messrs. Schott & Co., Ltd., in his seventy-sixth year. With his death the world of music loses one of its outstanding personalities. Born at Regensburg, in Bavaria, he joined the London house of Schott in 1873, became co-manager with W. B. Lemmer until the latter's retirement, then manager until death found him still in harness. He was also closely connected with the firms of Augener and Alfred Lengnick. He was a man of great energy and activity, always ready to give help and advice from his store of knowledge and experience. Many of the great musicians of the last century—Liszt, von Bülow, Gounod, Brahms, Tchaikovsky, Bizet, Wilhelmj, Richter, and Wagner—were personally acquainted with him. In 1886 he married Cecilie Chrysander, daughter of Frederick Chrysander, the great biographer of Handel. Mrs. Volkert died in 1922.

MARIE SCHUMANN, the eldest daughter of Robert and Clara Schumann, at Interlaken, in her eighty-ninth year. She was her mother's devoted companion during the forty years of her widowhood, and being herself an able musician, she was able to take part in her mother's work by preparing pupils. An appreciation of her character will be found in her sister's book, 'Memoirs of Eugenie Schumann.'

W. H. PHELPS, on November 5, for thirty-five years violin master at Wellington College, and for many years professor of the violin at Trinity College of Music.

D'AUVERGNE HENRY BARNARD, the composer of 'Whisper, and I shall hear,' and other popular songs, at the age of sixty-two. As a boy he was a solo chorister at the Temple Church.

TREFEYLYN DAVID, at the age of seventy-six. He was a well-known tenor, contemporary and friend of Antoinette Sterling and Sims Reeves, with whom he made several tours.

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## MUSIC

'Life! I know not what thou art.' Part-Song for S.A.T.B. By F. W. WADLEY

The following EXTRA SUPPLEMENTS are given with this number:  
'Music.' Four-part Song for S.A.T.B. By George Rathbone.  
'O dear! What can the matter be?' Arranged with Descant by Geoffrey Shaw.

London:

SOPRA

ALTO

TENOR

BASS

PIANO  
(for practice  
only)



# MUSIC

FOUR-PART SONG FOR S.A.T.B.

WORDS BY SHELLEY

**MUSIC BY**

## GEORGE RATHBONE

London: NOVELLO & COMPANY, Limited; New York: The H.W. GRAY CO, Sole Agents for the U.S.A.

Moderato, with fervour

SOPRANO

ALTO

TENOR

BASS

PIANO  
(for practice only)

I pant for the mu-sic which is di-vine,

I pant for the mu-sic which is di-vine,

I pant for the mu-sic di-vine,  
the mu-sic which is di-

I pant for the mu-sic di-vine,

Moderato, with fervour

A musical score for a vocal quartet and piano. The score is in 4/4 time, key of D major (indicated by two sharps), and tempo 'Moderato, with fervour'. The vocal parts are Soprano, Alto, Tenor, and Bass. The piano part is for practice only. The lyrics are 'I pant for the mu-sic which is di-vine,'. The score includes dynamic markings like 'f' (forte) and 'p' (piano), and articulation like 's' (staccato). The piano part features chords and single notes, with some triplets. The vocal parts have long lines indicating sustained notes.

My heart in its thirst is a dy - ing flower; Pour forth the

My heart in its thirst is a dy - ing flower; Pour forth the

My heart in its thirst is a dy - ing flower; Pour forth the

-vine, My heart in its thirst is a dy - ing flower; Pour forth the

My heart in its thirst is a dy - ing flower; Pour forth the

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**MADE IN ENGLAND.**

sound like en - chant-ed wine, Loos - en the notes in a sil - ver shower; Like a  
 sound like en - chant-ed wine, — Loos - en the notes in a sil - ver shower;  
 sound like en - chant - ed wine, Loos - en the notes in a sil - ver shower; Like a  
 sound like en - chant - ed wine, Loos - en the notes in a sil - ver shower;

herb - less plain, for the gen - tle rain, I gasp, I faint, till they wake, till they  
 For the gen - tle rain, I gasp, I faint, till they wake, till they  
 herb - less plain, for the gen - tle rain, I gasp, I faint, till they wake, till they  
 Like a plain, for the gen - tle rain, I gasp, I faint, till they wake, till they

wake a - gain. Let me drink of the spi-rit of that sweet sound,

wake a - gain. Let me drink of the spi-rit of that sweet sound,

wake a - gain. Let me drink of the spi - rit of that sound, sound, of that sweet

wake a - gain. Let me drink of the spi-rit of that sweet sound,

*mf a tempo*

*cresc.*  
More, oh more, I am thirst - ing yet; It loos-ens the

*cresc.*  
More, oh more, I am thirst-ing yet; It loos-ens the

*cresc.*  
More, oh more, I am thirst-ing yet; It loos-ens the

sound  
*cresc.*  
More, oh more, I am thirst-ing yet; It loos - ens the

*cresc.*

The image shows a page from a musical score for 'The Serpent' by J. S. Bach. The score is written for voice and piano. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The vocal part is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs). The lyrics are: 'ser - pent which care has bound Up-on my heart to sti - fle'. The music features a mix of eighth and sixteenth notes in the vocal line, and a more complex rhythmic pattern in the piano accompaniment, including triplets and sixteenth-note runs. The page is numbered '1' in the bottom right corner.

ser - pent which care has bound Up-on my heart to sti - fle

ser - pent which care has bound Up-on my heart to sti - fle

ser - pent which care has bound Up-on my heart to sti - fle

ser - pent which care has bound Up-on my heart to sti -

The musical score is for a song titled "The Dis-solv-ing Strain". It is written for a vocal soloist and piano accompaniment. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The score consists of two systems of music. The first system contains the first two lines of the song, and the second system contains the next two lines. The vocal line is written on a treble clef staff, and the piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are: "it; The dis - solv - ing strain, through eve - ry vein, it; The strain, through eve - ry vein, it; The dis - solv - ing strain, through eve - ry vein, - - fle it; The dis-solv-ing strain, through eve - ry vein,". The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. The score is marked with a piano (p) dynamic.

[illegible]

A  
of about  
numbers  
the songs

*Accompany  
the B co*

SIX

86. Sound
87. A Wi
88. Stars
89. A Ca
90. The I
91. To B

FIVE

92. Go, ch  
93. Come  
94. Ah, s  
95. The V  
96. Be go

EIGHT

From V  
The Delig  
The Post  
Evening  
Sabbath S  
St. Georg  
John Gilp  
A Marchi  
The Little

SIX

183. Viole  
184. Sum  
185. Let  
186. Wak

187. The  
188. Hun

TEN

284. To D  
285. The  
286. The  
287. Now  
288. L'An  
  
289. O wo  
290. A So  
291. In th  
292. The  
293. Laug

SIX

294. Sweet  
295. Happy  
296. When  
297. O! the  
298. A Cr  
299. Sun
312. God  
313. Even  
314. Bless  
315. Morn  
316. Vital



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# © dear! what can the matter be?

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## Allegretto con moto

DESCANT, verse 2

*mf*

*Doh = E?*

{ | : : | : : 's : - : - | s : - : - | l : f : r' | l : f : r | s : - : - | s : - : -

O dear! what can the mat-ter be? Dear, dear! what can the mat-ter be

{ | s : - : - | s : - : - | s : m : d' | s : m : d | f : - : - | f : - : - | f : r : m | f : m : r

## Allegretto con moto

*mf*

FINE  
(~)

what can the mat-ter be? O dear! Johnny's so long at the Fair. . . .

{ | s : m : d' | s : m : d | s : - : - | s : - : - | l : f : r' | s : l : t | d' : - : - | - : -

O dear! what can the mat-ter be? Johnny's so long at the Fair. . . .

{ | s : - : - | s : - : - | s : m : d' | s : m : d | l : d : f | m : f : r | d : - : - | - : -

FINE  
(~)

O DEAR! WHAT CAN THE MATTER BE?

ah  
 { : s : - : l | s : - : l | s : - : - | d' : - : - }

1. He prom - is'd to buy me a bunch of blue rib - bons, He  
 2. He prom - is'd he'd bring me a bas - ket of po - sies, A  
 { : s : m : f | s : m : f | s : m : d' | s : m : d }

ah  
 { | s : - : l | s : - : l | s : - : - | r' : - : - | ah : - : l | s : - : l }

prom - is'd to buy me a bunch of blue rib - bons, He prom - is'd to buy me a  
 gar - land of lil - ies, a gar - land of ro - ses, A lit - tle straw hat to set  
 { | f : r : m | f : r : m | f : r : m | f : m : r | s : m : f | s : m : f }

*f* To tie up my bon - ny brown hair. *D.C.*  
 { | s : - : - | m' : - : d' | r' : l : r' | s : l : t | d' : - : - | - : : }

bunch of blue rib - bons, To tie up my bon - ny brown hair. . . . And it's  
 off the blue rib - bons, That tie up my bon - ny brown hair. . . . And it's  
 { | s : m : d' | s : m : d | l, : d : f | m : f : r | d : - : - | - : m : f }

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# THE ENGLISH PSALTER.

ARRANGED FOR CHANTING.

DAY 9.

THE PSALMS.

EVENING.

- 10 Let the mount | Sion re- | joice, ||  
and the daughter of Judah be | glad be- | cause of thy |  
judgements. ||
- †<sup>1</sup>11 Walk about | Sion . and | go ||  
round a- | bout her; \* and | tell the | towers there-of. ||
- 12 Mark well her bulwarks, set | up her | houses; ||  
that y<sup>e</sup> | may tell | them that come | after. ||
- 13 For this God is our God for | ever and | ever: ||  
he shall | be our | guide . unto | death. ||

GLORIA.

## PSALM XLIX.—*Audite hæc, omnes.*

*A Call to all men to understand the deep Saying that the Singer  
will deliver on the dark problem of life and death.*

*Why tremble, in evil days, before the menaces of the rich and strong?  
No wealth or glory can save men from the death that comes to all alike.  
The honour of this world perishes, as the beasts perish.*

- { **O** HEAR ye this, all ye people; \* ponder it with your ears  
all ye that | dwell . in the | world; ||
- 2 High and low, | rich and . poor, | one . with an- | other. ||
- 3 My mouth shall | speak of | wisdom; ||  
and my | heart shall | muse of . under- | standing. ||
- 4 I will incline mine | ear . to the | para-ble; ||  
and | sh<sup>e</sup>w my dark | speech up-on the | harp. ||
- 5 Wherefore should I fear in the | days of | wicked-ness, ||  
and when the wickedness of my heels | compass-eth me |  
round a- | bout? ||
- 6 There be some that put their | trust . in their | goods, ||  
and boast themselves in the | multi-tude | of their |  
riches. ||
- 7 But no man may de- | liver . his | brother, ||  
n<sup>o</sup>r | make a- | greement . unto | God . for him; ||

---

<sup>1</sup> Or, 11 Walk about Sion and go<sup>o</sup> round a- | bout her; ||  
and | tell the | towers . there- | of. ||

## THE ENGLISH PSALTER.

ARRANGED FOR CHANTING.

## DAY 19. THE PSALMS. EVEN.

6 Praise the | Lord up-on the | harp ; ||  
sing to the | harp . with a | psalm of |  
thanks-giving. ||

7 With trumpets | also and | shawms ; ||  
O shew yourselves | joyful be-fore the |  
Lord the | King. ||

8 Let the sea make a noise and all that |  
therein | is ; ||  
the round | world and | they that | dwell  
there-in. ||

9 Let the | floods . clap their | hands ; ||  
and let the hills be joyful to-|g<sup>2</sup>ether be- |  
fore the | Lord, ||

2nd  
half. { for he is come to | judge the | earth ; ||  
10 With righteousness shall he judge the |  
world . and the | p<sup>3</sup>ople with | equi-ty. ||  
GLORIA.

PSALM XCIX.—*Dominus regnavit.*

THE Lord is King, be the people | never . so im- |  
patient : ||  
he sitteth between the cherubims, be the |  
earth | never . so un- | quiet. ||

2 The Lord is great in Sion ; and h<sup>2</sup>gh a- |  
bove all | people. ||  
3 They shall give thanks unto thy Name, which  
is | great, | wonder-ful and | holy. ||

( 210 )

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PSALM II.—*Quare fremuerunt gentes?*

*f* WHY do the heathen so furiously rage together : and why do the people imagine - a | vain | thing ?

2 The kings of the earth stand up \* and the rulers take | counsel - to - | together : against the Lord and a - | gainst | his An - | ointed.

3 Let us break their | bonds a - | sunder : and cast a - | way their | cords | from us.

4 He that dwelleth in heaven shall | laugh them - to | scorn : the Lord shall | have them | in de - | vision.

5 Then shall he speak unto them | in his | wrath : and vex them | in his | sore displeasure.

6 Yet have I | set my | King : upon my | holy | hill of | Sion.

*mf* 7 I will preach the law \* whereof the Lord hath said | unto | me : Thou art my Son \* this day have I be - | gotten | thee.

8 Desire of me \* and I shall give thee the heathen for | thine in - | heritance : and the utmost parts of the earth for | thy possession.

9 Thou shalt bruise them with a | rod of | iron : and break them in pieces | like a | potter's | vessel.

10 Be wise now therefore | O ye | kings : be learned ye that are | judges | of the | earth.

( 20 )

DAY 1. THE PSALMS. MORN.

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2 The kings of the earth stand up \* and the rulers take | counsel - to - | together : against the Lord and a - | gainst | his An - | ointed.

3 Let us break their | bonds a - | sunder : and cast a - | way their | cords | from us.

4 He that dwelleth in heaven shall | laugh them - to | scorn : the Lord shall | have them | in de - | vision.

5 Then shall he speak unto them | in his | wrath : and vex them | in his | sore displeasure.

6 Yet have I | set my | King : upon my | holy | hill of | Sion.

*mf* 7 I will preach the law \* whereof the Lord hath said | unto | me : Thou art my Son \* this day have I be - | gotten | thee.

8 Desire of me \* and I shall give thee the heathen for | thine in - | heritance : and the utmost parts of the earth for | thy possession.

9 Thou shalt bruise them with a | rod of | iron : and break them in pieces | like a | potter's | vessel.

10 Be wise now therefore | O ye | kings : be learned ye that are | judges | of the | earth.

( 20 )

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DAY 1.

THE PSALMS.

MORNING.

- f* 3 Let us **break** their | bonds a- | sunder : and **cast** a- |  
way their | cords | from us.
- 4 He that dwelleth in **heaven** shall | laugh them • to | scorn :  
the **Lord** shall | have them | in de- | rision.
- 5 Then shall he **speak** unto them | in his | wrath : and  
**vex** them | in his | sore dis- | pleasure.
- 6 **Yet** have I | set my | King : **upon** my | holy | hill of | Sion.
- mf* 7 I will preach the law \* whereof the Lord hath **said** | unto |  
me : Thou art my Son \* this **day** have | I be- | gotten |  
thee.
- 8 Desire of me \* and I shall give thee the **heathen** for |  
thine in- | heritance : and the utmost **parts** of the |  
earth for | thy pos- | session.
- 9 Thou shalt **bruise** them with a | rod of | iron : and break  
them in **pieces** | like a | potter's | vessel.
- 10 Be wise now **therefore** | O ye | kings : be learn-ed **ye** that are |  
judges | of the | earth.
- 11 **Serve** the | Lord in | fear : and re**joice** | unto | him with |  
reverence.
- 12 Kiss the Son lest he be angry \* and so ye **perish from the** |  
right | way : if his wrath be kindled (yea but a little) \*  
**bles**-ed are all **they** that | put their | trust in | him.
- GLORIA.

## PSALM III.—*Domine, quid multiplicati!*

*An Elegy of Security in the midst of trouble.*

- mf* **L**ORD how are they increas-ed that | trouble | me :  
**many** are | they that | rise a- | gainst me.
- 2 Many one there **be** that | say of • my | soul : There is no **help** |  
for him | in his | God.
- 3 But thou O **Lord** art | my de- | fender : thou art my  
worship \* and the **lifter** | up | of my | head.
- 4 I did call upon the **Lord** | with my | voice : and he  
**heard** me | out of • his | holy | hill.
- 5 I laid me down and slept \* and **rose** | up a- | gain : **for** the |  
Lord sus- | tain-ed | me.

( 18 )

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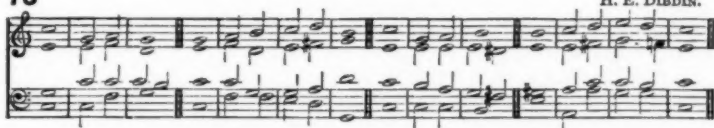
DAY 1.

THE PSALMS.

MORNING.

78

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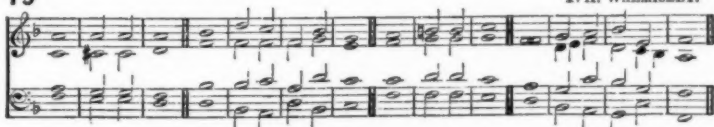


PSALM ii.—*Quare fremuerunt gentes?*

- f* WHY do the heathen so **furiously** | rage to- | gether : and why do  
the **people** im- | agine · a | vain | thing?
- 2 The kings of the earth stand up \* and the **rulers** take |  
counsel · to- | gether : against the **Lord** and a- | gainst |  
his An- | ointed.
- 3 Let us **break** their | bonds a- | sunder : and **cast** a- | way their |  
cords | from us.
- 4 He that dwelleth in **heaven** shall | laugh them · to | scorn :  
the **Lord** shall | have them | in de- | rision.
- 5 Then shall he **speak** unto them | in his | wrath : and **vex** them |  
in his | sore dis- | pleasure.
- 6 **Yet** have I | set my | King : upon my | holy | hill of | Sion.
- mf* 7 I will preach the law \* whereof the Lord hath **said** | unto | me :  
Thou art my Son \* this **day** have | I be- | gotten | thee.
- 8 Desire of me \* and I shall give thee the **heathen** for | thine in- |  
heritance : and the utmost **parts** of the | earth for | thy pos- |  
session.
- 9 Thou shalt **bruise them with a** | rod of | iron : and break them  
in **pieces** | like a | potter's | vessel.
- 10 Be wise now **therefore** | O ye | kings : be learn-ed **ye** that are |  
judges | of the | earth.
- 11 **Serve** the | Lord in | fear : and **rejoice** | unto | him with |  
reverence.
- 12 Kiss the Son lest he be angry \* and so ye **perish from the** |  
right | way : if his wrath be kindled (yea but a little) \* bless-ed  
are all **they** that | put their | trust in | him. GLORIA.

79

T. A. WALMSLEY.



PSALM iii.—*Domine, quid multiplicati!*

- mf* LORD how are they increas-ed that | trouble | me : **many** are |  
they that | rise a- | gainst me.
- 2 Many one there **be** that | say of · my | soul : There is no **help** |  
for him | in his | God.

( 30 )

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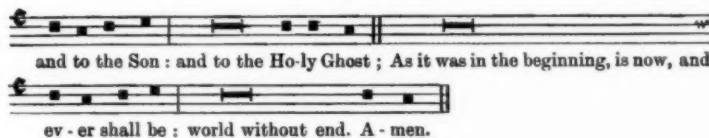
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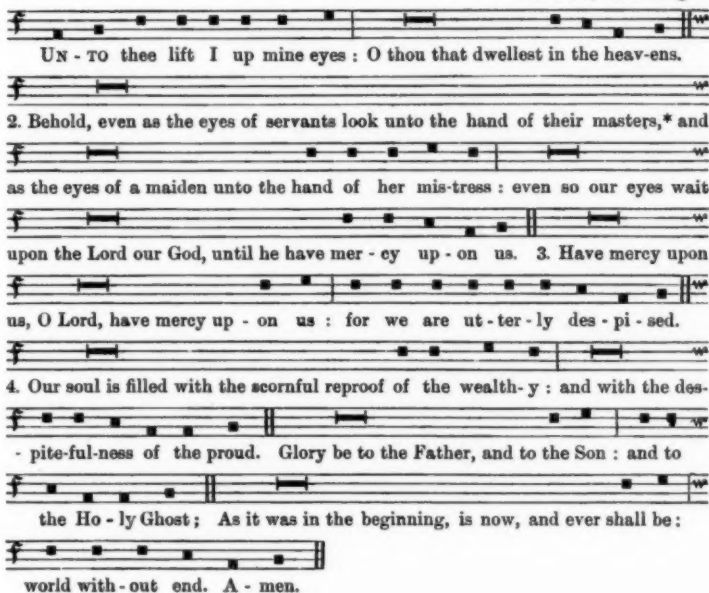
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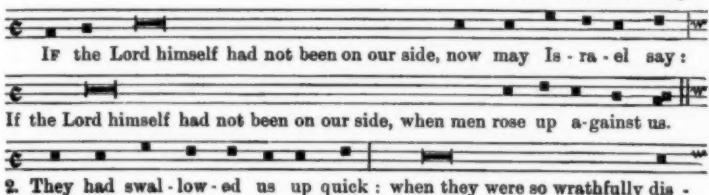
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DAY 30

THE PSALMS

EVEN

- 5 Let the saints be joyful with {glory :  
Let them re {joice in their beds.
- 6 Let the praises of God be {in their mouth :  
And a two edged {sword in their hands ;
- 7 To be avengéd of the {heathen :  
And to re {buke the people ;
- 8 To bind their {kings in chains :  
And their nobles with {links of iron ;
- ⊕ 9 That they may be avengéd of them, as it  
is {written :  
Such honour have {all his saints.

## PSALM 150

V. *The final Doxology.*

- U 1 O PRAISE God in his {holiness :  
Praise him in the {firmament of his power.
- 2 Praise him in his {noble acts :  
Praise him according to his {excellent greatness.
- 3 Praise him in the sound of the {trumpet :  
Praise him upon the {lute and harp.
- 4 Praise him in the cymbals and {dances :  
Praise him upon the {strings and pipe.
- 5 Praise him upon the well tunéd {cymbals :  
Praise him upon the {loud cymbals.
- U 6 Let every thing {that hath breath :  
Praise { — — — the Lord.

- 147 3. *And giveth medicine to heal their sickness, And bindeth up their wounds.*
8. *omit and herb for the use of men.*
14. *flour of wheat, finest wheat.*

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EVEN

THE PSALMS

DAY 12

- 16 If I incline unto wickedness {with mine heart :  
The Lord {will not *hear* me.
- 17 But God hath {heard me :  
And considered the {voice of my prayer.
- U** 18 Praised be God who hath not cast {out my prayer :  
Nor turned his {mercy from me.

## PSALM 67

*Prayer and praise for God's blessings. Alternative on certain occasions for  
Nunc dimittis and for Ps. 128 in the Marriage Service.*

- 1** God be merciful unto us and {bless us :  
And shew us the light of his countenance, and  
be {merciful unto us.
- 2** That thy way may be known up {on earth :  
Thy saving health a {mong all *nations*.
- U** **3** Let the people praise {thee O God :  
Yea let all the {people *praise* thee.
- 4** O let the nations rejoice {and be glad :  
For thou shalt judge the folk righteously, and govern  
the {nations-upon earth.
- U** **5** Let the people praise {thee O God :  
Let all the {people *praise* thee.
- 6** Then shall the earth bring forth her {increase :  
And God even our own God shall give {us his *blessing*.
- ⊕ **7** God shall {bless us :  
And all the ends of the {world shall *fear* him.
- 
- 65.** 5. *remain in the broad sea*, are afar off upon the sea.  
7. *his waves*, its waves; cf. 1.3.  
8. *the outgoings of the morning and evening*, a poetical expression for east and west.  
9. *blessest*, waterest.  
10. *preparest their corn*, . . . earth, providest them corn, when thou hast so  
prepared the earth.  
11. *her*, its.  
12. *clouds*, footsteps; cf. Job 38.26-30. Fruits and flowers grow up in the footsteps  
of Jehovah when he descends to bless the earth.  
14. *folds*, pastures.  
**66.** 2. *be found liars unto thee*, submit themselves unto thee; cf. 81.16.  
5. *thereof*, in him.  
6. *believe*, obey.  
11. *and thou*, but thou; *a wealthy place*, a prosperous place; wealth originally  
implied all kinds of prosperity; cf. "in all time of our wealth" (Litany).  
13. *incense of rams*, i.e., the smoke which would ascend from the burnt sacrifice, in  
this case of rams.  
15. *gave him praises with my tongue*, literally, praise was under my tongue; cf. 10.7,  
where the expression is used in a bad sense.  
**67.** 1. Omit, and be merciful unto us.  
2. *thy way*, thy purpose for mankind; *saving health*, salvation; cf. "Prayer for  
all conditions of men."  
6. *Then shall the earth bring forth*, The earth hath yielded.

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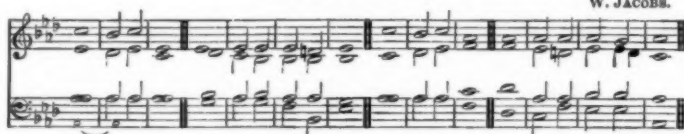
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### ONE HUNDRED PSALMS

PSALM 37 (continued).

W. JACOBS.



25. I have been yóung and | now am | old,  
Yet have I not seen the righteous forsaken, nór his | seed |  
begging | bread.
26. He is ever mérci | ful and | lendeth,  
Ánd | his | seed is | blessed.
27. Depart from évil | and do | good,  
Ánd | dwell for | ever | more.
28. For the Lord loveth judgment, and forsaketh not his saints,  
théy · are pre | served for | ever,  
But the seed of the wicked | shall be | cut | off.
29. The righteous sháll in | herit · the | land,  
Ánd | dwell there | in for | ever.
30. The mouth of the righteous | speaketh | wisdom,  
Ánd his | tongue | talketh · of | judgment.
31. The law of his Gód is | in his | heart,  
Nóne | of his | steps shall | slide.
32. The wicked | watcheth · the | righteous,  
Ánd | seek | eth to | slay · him.
33. The Lord will not léave · him | in his | hand,  
Nor condémn | him when | he is | judged.
34. Wait on the Lord and keep his way,  
and he shall exalt thée · to in | herit · the | land,  
When the wicked are cut óff | thou shalt | see | it.
35. I have seen the wicked | in | great | power,  
And spreading hímself | like a | green | bay · tree.
36. Yet he passed away, and ló | he was | not,  
Yea I sought him, bút he | could | not be | found.